

Sen. John Burton backs the MUD; campaign kickoff is June 11 [p.14]

THE SAN FRANCISCO BAY

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GUARDIAN

The Best of the Bay ... Every Week

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Jackass art

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is making performance art rude
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This week: Ann Harrison on legal and legislative strategies after the Supreme Court cannabis-club decision

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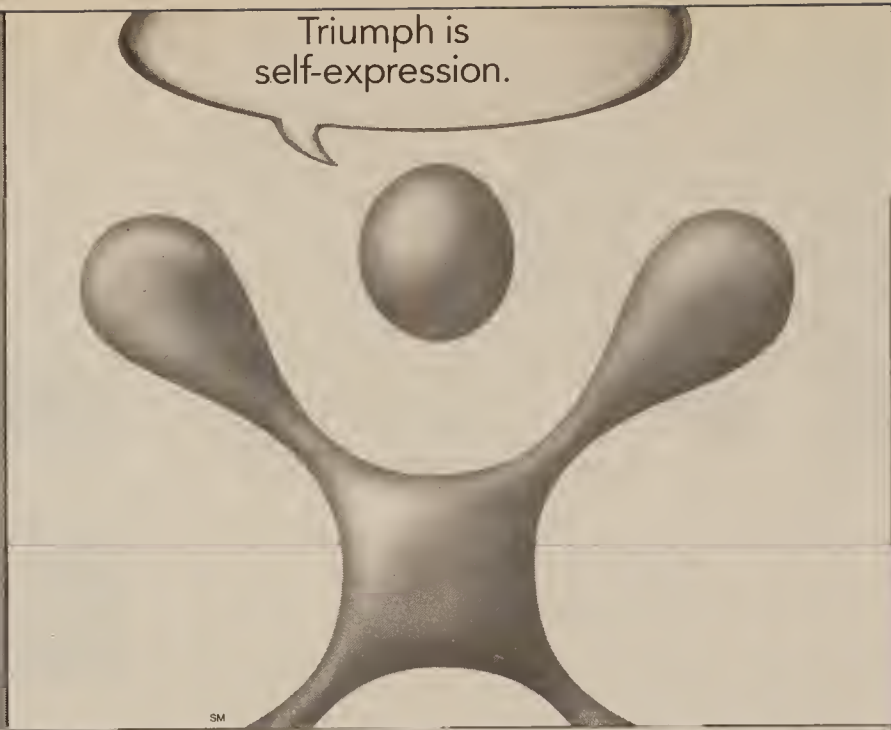
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June 6-12, 2001

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in this issue

Oakland is having a lot of trouble with its police. The rogue cops are hardly news, but there's more to the story. As A.C. Thompson and Tali Woodward report in this issue, both the Citizens' Police Review Board and the Oakland Board of Education are creating situations that encourage more out-of-control actions by the Oakland Police Department.

The Police Review Board has always been something of a mess. (When it was first set up, the cops complained that civilian review was a labor issue and had to be negotiated as part of their union contract.) It's never been much of a check on brutality and corruption. In fact, Oakland and Richmond probably have the weakest civilian oversight of any major police forces in the central Bay Area — and not surprisingly, they also have some of the worst cops.

As Thompson reports on page 21, the review board is allowing police officers to discredit complainants and witnesses by throwing criminal dirt at them. The cops can make allegations about the criminal records of people who dare to question police actions, and those allegations (which may not even be true) then become part of the public record. That's enough to intimidate a lot of people who might want to complain about police abuse.

Meanwhile, as Woodward reports on page 15, the Oakland school board is considering a plan that would turn over security in the public schools to the city's police force — without any sort of reasonable controls or restrictions. The cops would be able to stop, interrogate, and search kids on school grounds without the permission of school officials (something other school districts, such as San Francisco, never allow). And teachers would be required to report all security problems to the police.

The OPD is a problem agency that needs to be brought under control. Instead, city officials are just making the situation worse.

Tim Redmond
tredmond@sfbg.com

Bookmarks online table of contents

Pot decision

Ann Harrison on the legal and legislative strategies following the Supreme Court decision

Blackout

Rachel Brahinsky on Lowell Bergman's investigation of the energy crisis for *Frontline*, airing Tues/12, 10 p.m., KQED, channel 9

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letters to the editor

Power to electric bikes

Usually right on target with his articles, A.C. Thompson missed the mark in his electric bike-bashing article, "Road Fools" (5/23/01). We monitored the electric use of our Zap bike — 13 kilowatt-hours over a three-and-a-half-month period. You could save more than that if you replaced a 100-watt lightbulb you used two hours a day with a compact fluorescent.

Even if they were in good shape, many San Franciscans would still be unable to get around on ordinary bikes. If an electric bike can get some of them out of their cars, we say more power to them. If Mr. Thompson is looking for wasted energy, how about taking aim at SUVs, leaf blowers, second refrigerators, or 5,000-square-foot homes in distant suburbia?

David Fairley and Don Eichelberger
San Francisco

Buffett for mayor

I found your series "The Dot-Com Bomb" [5/30/01] interesting and informative. All of the articles covered their subjects well. I do have a quibble with David Huffman's statement in the article "Beyond Number Crunching" that "behavioral economics deflates some of the conservative rhetoric that holds that rationality underlies the new economy."

Conservative rhetoric says that the marketplace eventually — not immediately — sorts out winners and losers, making the economy stronger as a result. The winners are people like Warren Buffett, who was criticized unmercifully by all the new economy partisans for saying that he doesn't buy tech because he doesn't understand it. His profits are

way up now because he literally invested in bricks and mortar and putting people to work at real jobs, while the people who invested in momentum and eyeballs are suffering.

Willie Brown threw San Francisco into momentum and eyeballs, and now San Francisco is suffering. If Buffett, who is quite conservative, had been mayor, he would have brought us the kinds of jobs that working people need along with slow and steady growth and a diversified economy.

David Wiesner
San Francisco

David Huffman responds: Conservatives often argue that "interference" in the economy is foolish, because in the long run everything will sort itself out. But as economist John Maynard Keynes has said, "in the long run, we're all dead."

Is art a luxury?

As a part-time artist and full-time Web entrepreneur, I'm mystified by Tim Redmond's views ("Nobody's Winning," 5/30/01). I have no idea why he believes artists and musicians should be somehow protected from the realities of the market economy. What would he suggest: subsidizing artists the way they used to in the Netherlands? That "support" produced some of the most lackluster art of the late 20th century. And why should an artist's "right" to affordable housing be protected or bemoaned more than, say, that of a teacher or fireman? Few public servants who actually are beneficial to San Francisco can afford to live here. Why wring our hands over artists and musicians?

I run my dot-com business and do

my artwork in my Tenderloin apartment. Hardly ideal, but at least one job subsidizes the other. My art feeds my soul, and maybe enhances a few other people's lives; my Web-work pays the ticket. Let's not be so falsely naive: art is a luxury, and one most often at odds with the real needs of society.

Robert Haines
San Francisco

Ongoing stupidity

I just wanted to tell you I really liked Amanda Nowinski's column in the latest *Bay Guardian* on the whole Carl Craig firing fiasco ["Carl Craig Fired from DEMF," 5/23/01].

I'm a music writer from Michigan, now living in the Bay Area. I'm a frequent contributor to the *Detroit Free Press* and did a large chunk of the advance coverage both last year and this year for them. Being that I'm out here, I haven't been in the thick of it all, though I've been receiving daily reports from everyone about this ongoing stupidity for weeks now.

This whole thing with Carol Marvin is completely ridiculous. She's clearly lost it. Unfortunately, this could be the end of the Detroit Electronic Music Festival as we know it ... God knows what she'll attempt to do next year (maybe sign Madonna and Moby like she wanted to this year).

Tim Pratt
Oakland

For the record

Last week's story "Presidio Showdown" misstated the e-mail address of Friends of the Presidio. It's preserveandprotect@friendsofthepresidionalpark.org.

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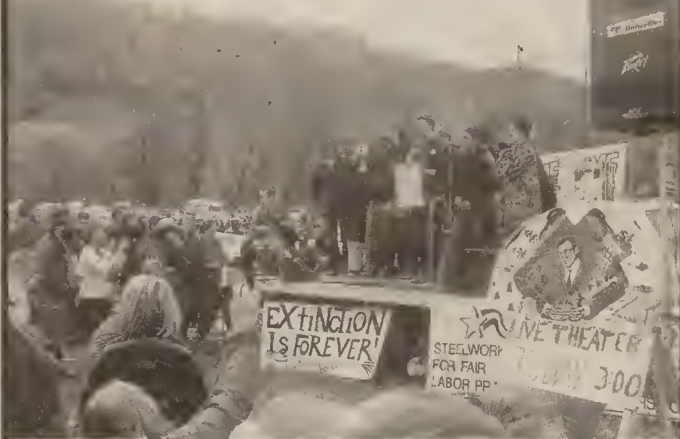
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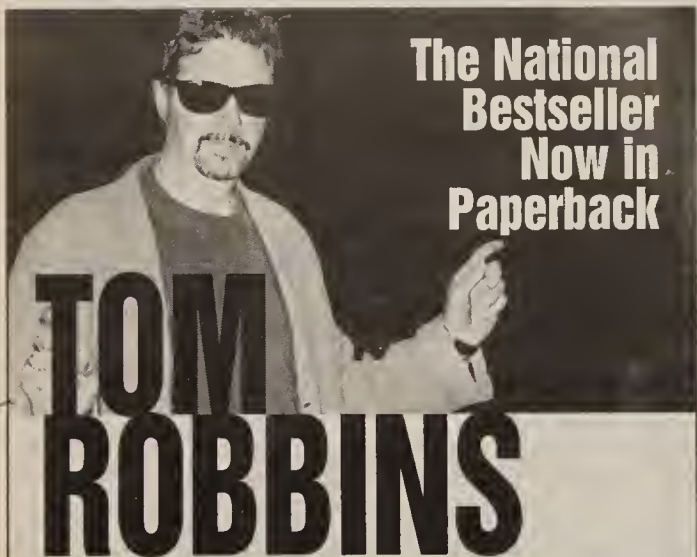
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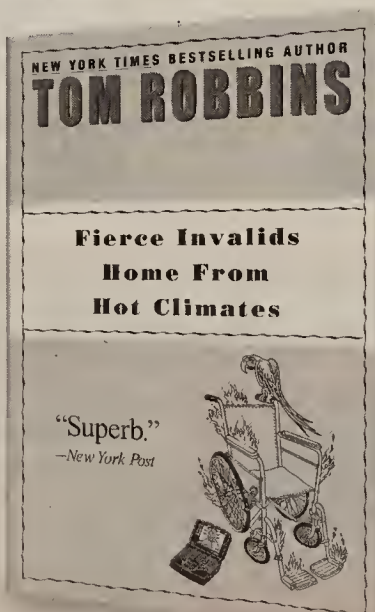
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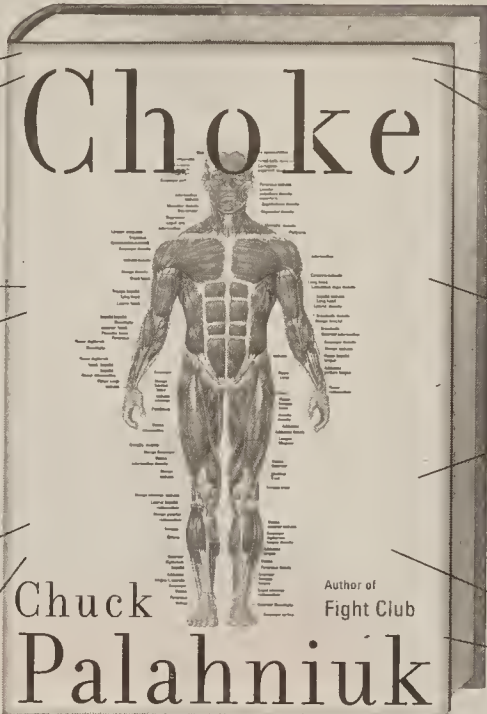
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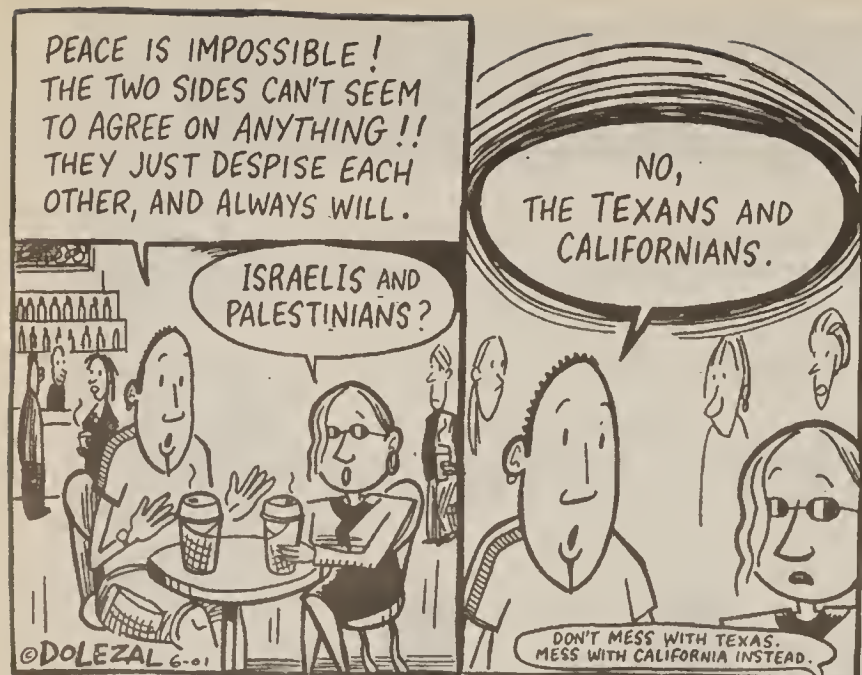
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opinion

by dick meister

The braceros' money

Braceros, they were called — literally, men who worked with their arms. They began crossing the border from Mexico in 1942, an army of contract laborers moving swiftly, quietly, and efficiently through the fields of California and the great American Southwest. For 22 years they grew and harvested our fruits and vegetables for pay and under conditions that few U.S. workers would tolerate.

The braceros, imported under a program established by the U.S. and Mexican governments, had no choice but to accept whatever was offered. Those who dared object faced a quick trip back across the border, where other desperately poor men waited anxiously to take their places.

They toiled long hours under the blistering summer sun at their arduous, backbreaking work — stooping, pulling, lifting, provided only the most primitive of tools and rarely even fresh drinking water and field toilets.

They were paid as little as 30¢ an hour, never more than \$1.

The braceros' living conditions were no better. Most were housed in crumbling wooden shacks or dormitories in farm-labor camps that dated from the 1930s. Their meals consisted of the cheapest food growers could find. Even the Council of

California Growers acknowledged the existence of "filthy, disgraceful conditions."

The growers' abuse of braceros helped convince Congress to kill the bracero program in 1964 and finally deny growers the unlimited, government-guaranteed supply of cheap, docile, nonunion, and captive Mexican labor they had relied on for two decades to keep pay and conditions at the lowest possible levels.

Now it turns out that many of the 4.5 million Mexican nationals who worked as braceros actually were treated even worse than was previously reported.

In what was described as a move to make certain they did not return home from their summer's work empty-handed, 10 percent of their pitifully meager pay was withheld and supposedly deposited in a Mexican bank by their government. The braceros were to collect the money on returning to their poverty-stricken towns and villages, where work under any conditions was scarce.

The deposits, made between 1942 and 1950, totaled perhaps \$3 billion, but few braceros collected their share. Some former braceros say they were never told of the deduction or were told, when trying to collect, that there was no account in their name. Others say they got only partial payments, with a promise for more that never materialized. And some simply were intimidated by the process required to claim the money.

Manuel Garcia y Griego, a University of Texas professor who's studied the matter closely, told the *New York Times* he didn't "even know for a fact that anybody got their money back. Assuming some people did, there were certainly a lot of people who did not.... If you add interest, we're easily talking about hundreds of millions of dollars."

That was the final indignity for the outrageously exploited braceros.

It's too late for the estimated one million of them who have died. But court actions and other efforts now under way on both sides of the border may at last give their heirs and the survivors, many still living in poverty, what they worked so hard to earn so long ago. Simple justice demands it. ❖

Dick Meister, a freelance columnist in San Francisco, is coauthor of *A Long Time Coming: The Struggle to Unionize America's Farm Workers* (Macmillan).

Some former braceros say they were never told of the deduction or were told, when trying to collect, that there was no account in their name.

editorials

Food stamps and ATMs

In 1996 the federal government mandated that all states put food stamps on plastic ATM-style cards. The idea was to introduce welfare recipients to mainstream banking while improving security and reducing fraud. California and San Francisco officials can't stop the plan, but they can take numerous steps to avoid some of the worst potential problems.

The big winner in the plan, known as electronic benefit transfer, is New York-based Citigroup Inc., one of only three banks in the nation capable of delivering EBT services and the only one that bid on California's contract. Citigroup stands to earn at least \$450 million on the deal, which is still being finalized. The state Department of Social Services and the San Francisco Board of Supervisors should demand a wide range of concessions from the contract, including:

- **Free ATM use** In New York, Citigroup initially refused to pay the fees necessary to allow welfare recipients access to the two largest ATM networks. That's unacceptable, and DSS officials should demand that the company pay those fees for California.

- **Reasonable exemptions** Some segments of the population are likely to have considerable trouble

shifting to ATMs. Elderly people, people who don't speak English, and people who have cognitive impairments should be given special consideration, if not a full exemption from the EBT plan.

- **Privacy** The technology could enable counties to track the purchases that recipients make. San Francisco's Department of Human Services should pledge not to share this personal information with other agencies or marketing firms.

- **Secrecy** Although the Citigroup deal is a sole-source contract, the state won't make drafts of the agreement public. That may be legal, but it's terrible policy. Welfare and consumer advocates who helped design the state's bid request should be able to see the final deal before it's signed.

In August, San Francisco has to decide whether to put all cash benefits, as well as food stamps, on the EBT system. The county needs as much information as possible before it makes that decision, including details such as where cardholders will be able to access their benefits and what happens if the card malfunctions. The San Francisco supervisors should demand that Citigroup sit down with advocates and hash out rules and regulations — and make them public — before the city signs on the dotted line. ❖

The cops fight back

Oakland has some of the meanest streets in the Bay Area, and perhaps not coincidentally, it also has some of the region's meanest, most out-of-control police officers. Just ask the victims of the "Riders." Or stop by a hearing of the Oakland Citizens' Police Review Board, the city's official police watchdog body: so far this year the board has heard from a steady stream of young black men alleging barbaric, dehumanizing treatment by the Oakland Police Department.

In one case, an 18-year-old kid claimed a pair of beat cops strip searched him and grabbed his testicles on a busy East Oakland street. Then, according to the complainant, one of the cops dislocated his jaw with a punch to the face. The hospital photos are gruesome. In another incident, two officers illegally searched the car of a 19-year-old male — and trashed the upholstery in the process.

Faced with a sea of abuse allegations, the Oakland cops have discovered a new damage-control tactic. As A.C. Thompson reports on page 21, the cops — and their lawyers — are routinely trying to

smear the reputations of the citizens alleging misconduct. The 18-year-old with the busted jaw had been stopped by the police "numerous times," according to the cop accused of beating him. The 19-year-old, in the words of one of the officers implicated in that case, "always hangs out with narcotics dealers" and has "arrests for narcotics."

For starters, that information has nothing to do with the cases at hand. The fact that someone has a criminal record doesn't give police officers the right to beat him or her up or illegally search his or her car. But putting the victim on trial could have the effect of discouraging people from coming forward to file complaints.

Oakland's civilian-review process has been a disaster for years, and this latest tactic should be the last straw. The city council needs to revamp the whole police-review system (taking some lessons from San Francisco and Berkeley, which have far better, if imperfect, programs). And if the council won't move, Oakland activists should consider putting a strong police-oversight plan on the ballot. ❖

The school-cop problem

In March, Oakland superintendent of schools Dennis Chaconas asked the school board for permission to negotiate with the city to have Oakland cops take over security in the public schools. The board balked, saying there hadn't been enough planning. Instead, the board authorized board president Jason Hodge (an odd choice, given his full-time job in the city manager's office), the superintendent and a student representative to negotiate a deal with city officials.

But according to participants, the students were left out of the discussions — and so was common sense. As Tali Woodward reports on page 15, the plan that's now before the board does little to limit the role of the Oakland Police Department — a force plagued with accusations and evidence of corruption, discrimination, and the use of inappropriate force (see editorial

above). In fact, the plan seems designed to give the OPD as much power as possible — granting officers the right to interrogate and question schoolchildren without approval from school staffers and requiring administrators to forward all school incident reports to the police.

There are, of course, some very serious safety issues in Oakland. But bringing police officers into schools is a drastic step that should only be taken in extreme situations and with the utmost care. The money spent on policing (more than \$2 million a year) would probably be better spent on counseling services or other violence-prevention training.

The proposal is scheduled for a city council vote June 5 and a school board hearing June 13. The council and school board members should throw this plan in the trash and start over — this time, with real community input. ❖

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244 W. Portal Ave. 415-682-2500
SAN FRANCISCO
N. Columbus Ave. 415-955-8500
SAN FRANCISCO (California & Battery)
425 Market Street 415-495-2220
SAN FRANCISCO (Market & Fremont)
2812 Mission St. 415-695-7077
SAN FRANCISCO (Union at Webster)
2102 Union St. 415-931-4300
SAN FRANCISCO (Between Sanchez & Nae)
2258 Market Street 415-437-1600

PENINSULA

BURLINGAME
1118 Burlingame Ave. 650-558-9900
COLMA (280 Metro Center)
13 Colma Blvd. 650-301-0000

DALY CITY (Westlake Shopping Center)
343 Mayfair Ave. 650-758-3400

MENLO PARK (Between Volpardo & Oak Grove)
1283 El Camino Real 650-688-0800

MOUNTAIN VIEW (Blossom Valley Shopping Ctr)
1776 Miramonte Ave. 650-934-0830

MOUNTAIN VIEW
2464 El Camino Real 650-691-9700

PALO ALTO
4191 El Camino Real 650-320-8000

PALO ALTO (Pala Alto Downtown)
476 University Ave. 650-324-2300

SAN CARLOS (El Camino & San Carlos Ave)
1101 San Carlos Ave. 650-508-8200

SAN MATEO (Next to Benjamin Franklin Hotel)
60 E. Third Ave. 650-343-2900

SUNNYVALE
919 W. El Camino Real 408-616-0006

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LAFAYETTE (Lafayette Town Center)
3592 Mt. Diablo Blvd. 925-284-6300

MARTINEZ (Muir Station Shopping Ctr)
514 Center Ave. 925-957-8800

OAKLAND
3900 Piedmont 510-594-9700

OAKLAND (Montclair District)
2067 Mountain Blvd 510-338-9900

OAKLAND (Lakeshore at 580)
3201 Lakeshore Dr. 510-208-3300

PLEASANTON (Hopyard & Stone Ridge)
4555 Hopyard Rd. 925-734-0400

SAN LEANDRO (Juana at 14th)
120 Juana 510-614-9500

SAN RAMON (Bishop Ranch)
134 Sunset Dr. C-1A 925-327-7100

SAN RAMON (Diablo Plaza)
2415 San Ramon Valley Blvd. 925-362-0700

UNION CITY (Union Landing)
32280 Oyer 510-487-6600

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MILPITAS (McCarthy Ranch)
238 Ranch Dr. 408-946-4300

SANTA CLARA (Mission College Blvd)
4300 Great America Pkwy. 408-653-1600

SANTA CLARA (Stevens Creek & Lawrence Exp.)
5155 Stevens Creek Blvd. 408-243-1200

SARATOGA (Argonaut Center)
12868 Saratoga-Sunnyvale Rd. 408-872-8900

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SAN JOSE (Bernal Shopping Ctr)
125 Bernal Rd. 408-361-0120

SAN JOSE (Capital Square Mall)
384 N. Capitol Ave. 408-254-8900

SAN JOSE (Alameda & W. Julian St)
1354 The Alameda 408-993-1400

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SOUTH/MONTEREY

MONTEREY (Del Monte Shopping Ctr)
400 Del Monte Center 831-642-0100

SEASIDE (Laguna Plaza)
1130 N. Fremont 831-392-1800

SALINAS (Westridge Shopping Ctr, Next to Applebees)
1295 N. Davis Rd. 831-759-9400

WATSONVILLE (Overlook Shopping Ctr)
1443 Main St. 831-768-1200

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1443 Main St. 831-768-1200

FRESNO

FRESNO (Shaw & Feoland)
3191 Shaw Ave. 559-243-2000

FRESNO (Cedar & Shepard)
8817 N. Cedar 559-353-3999

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FRES

Paper or plastic?

Citigroup wins, customers worry as California puts food stamps on ATM

By Cassi Feldman

Larry Lattimore, a 50-year-old homeless man, gets \$100 in food stamps every month. Citigroup Inc., a financial services conglomerate ranked sixth on the Fortune 500 list, is about to get \$450 million from California to put those food stamps on an ATM-style card.

Mandated by the federal government in 1996, electronic benefit transfer (EBT) was hailed as a way to streamline paperwork and reduce the stigma of poverty while curtailing fraud. But there have been serious problems with the program in other states, and Lattimore and hundreds of other welfare recipients and advocates have legitimate concerns: Will the cards work at the corner store? What happens if they are lost or stolen? Will there be a surcharge?

The answer: Nobody except state officials and Citigroup knows for sure. The draft contract is secret.

"The only reason why Citigroup would get involved is because there's profit in there somewhere," Lattimore said. "What's more profitable to them? To provide as few services as possible."

At a protest held May 23, at Citigroup headquarters downtown, People Organized to Win Employment Rights made a few simple demands: free and easy use of the cards, special "kiddie cards" that children can bring to the store, privacy from the San Francisco Department of Human Services and the Police Department, and detailed receipts.

José Arce, director of community investment for Citigroup, met briefly with the protesters. Contacted a week later, Arce told the *Bay Guardian* it was "premature" to discuss details of the plan but added, "We take [the protesters] seriously, and we'll be communicating with them in the future."

Under federal law all states are required to put food stamps on debit cards by fall 2002. The law leaves it up to the states to decide whether to put all cash benefits (General Assistance, CalWORKS, etc.) on the card. Here in California that choice will be left to the counties, which have to decide by August.

In July the state is expected to finalize its contract with Citigroup, the only company that bid on the EBT contract. Although California's Department of Social Services (DSS) has been working on ways to make EBT more palatable to consumers, Citigroup's de facto monopoly doesn't give the state much bargaining power.

Citigroup holds a similar contract in New York, and according to an Aug. 16, 1999, *New York Times* article, implementation there has been rife with problems. Recipients couldn't use the cards at most ATMs and had to pay extra fees to access their benefits; free withdrawals were limited, in some cases, to only two a month; and cards wouldn't work across state lines. Two months ago Citigroup agreed to add 140 new ATMs in low-income New York City neighborhoods, but only after a six-month investigation by the New York State attorney general's office forced the concession.

Debra Garcia, policy analyst for the Consumers Union's West Coast office, told us she's hopeful California will end up with a better deal. In August 2000, Consumers Union published a report based on interviews with 10 EBT program administrators nationwide. Based in part on these findings, Garcia and other advocates helped the state design its bid proposal, which spells out what recipients want from Citigroup. DSS has promised to stick close to that model in its negotiations — but won't allow advocates (or the public) to see



Bank shot: At a protest May 23 members of People Organized to Win Employment Rights brought their concerns about "electronic benefit transfer" straight to Citigroup's José Arce.

the final contract before it is signed. When we requested a draft of the contract, DSS spokesperson Linda Riley told us that disclosing the draft could "slow the approval process, jeopardize the agreement ... and confuse the public."

But lack of information is confusing too. For example, Citigroup is supposed to create "cash access plans" that detail all of the locations in each county where the cards can be used. But those plans are not due to be finalized until next spring — long after the counties make their decision about whether to put cash benefits on the card.

Libby Kiser is a 27-year-old mother of two, a CalWORKS welfare recipient, and a full-time college student working toward a degree in women's health. Kiser is adamant that San Francisco not put cash benefits on the cards. "That would be so confusing if they do that — how will people know what part is food stamps? It's hard to keep track of exactly how much you spend," she said. "What if the machines are broken? What if they're inaccessible?"

Alameda County will be the first to find out. Selected as the pilot location for statewide implementation, Alameda is expected to put both food stamps and benefits on Citigroup cards starting next May.

But East Bay advocates wonder why no one consulted them before the county agreed to be the guinea pig. "We asked [county administrators] whether we could get exemptions for certain populations that we know will have trouble using the cards: those who are monolingual, homebound, seniors," said Jessica Bartholow of the Alameda Food Bank. "They hadn't even thought about that."

The EBT issue raises larger concerns about how privatization and welfare reform have hurt both recipients and taxpayers. "The state and local governments that contract with corporations for welfare services have not instituted any form of systematic oversight," Bill Berkowitz wrote in a new report called "Prospecting among the Poor: Welfare Privatization," published by the Applied Research Center in Oakland. "Ultimately, for-profit corporations are accountable to their shareholders, not the communities they are hired to serve." ❖

A public forum on electronic balance transfer implementation will be held in San Francisco July 3, 11 a.m.-1 p.m., Born Auditorium, First floor, 170 Otis, S.F. (415) 864-8372. For more information go to www.ebtproject.ca.gov.

E-mail Cassi Feldman at cassi@sfbg.com.

License to spill

State relaxes restrictions on radioactive waste

By Daniel Zoll

California has quietly deregulated the disposal of low-level radioactive waste, paving the way for the potentially dangerous material to be sent to municipal landfills and recycled into consumer products, according to a state legislator.

In an undated letter received in December by state senator Sheila Kuehl and U.S. senator Barbara Boxer, state health officials admitted that they are permitting dumping of low-level radioactive waste in unlicensed facilities in cases where there is "no significant risk to the public or the environment."

Environmentalists and legislators say this amounts to a drastic change in state policy, which previously required all radioactive waste to be disposed of in licensed facilities. They also question the state's definition of "significant risk" and warn that the new policy could expose the public to much higher doses of radiation.

"If you liked the deregulation of energy, you'll love the deregulation of

radioactive waste," Sierra Club lobbyist Bill Magavern said.

But Senate Bill 243, sponsored by Kuehl, would overturn the new policy and tighten restrictions on radioactive waste disposal and cleanup. The legislation is set to come up for a vote on the Senate floor this week.

"The core of the bill really would be to stop the deregulation of radioactive materials, whether it be in waste, consumer products, or at a contaminated site," Magavern said.

The new policy came to light last year after Boxer and Kuehl found out that the Department of Health Services had approved the shipment of materials containing radioactive waste from a Boeing nuclear laboratory in the San Fernando Valley to Buttonwillow, an unlicensed dump near Bakersfield. As recently as 1999, DHS officials asserted that Buttonwillow "is not even licensed to receive or store radioactive material of any sort." The legislators demanded an explanation last summer, which DHS and the

Department of Toxic Substance Control finally provided seven months later.

DHS spokesperson Lea Brooks denied that the department's policy has changed. She says that the radioactive waste from the Boeing facility was sent to a licensed dump in Washington state and that the remaining waste was not radioactive and therefore could be moved to the Bakersfield site. The soil was shipped in January. "Our staff determined in 1998 that the site posed no public health risk from radioactive waste," Brooks said.

Yet DHS staff did find some radioactive materials. Lee Bailey, chief of radiologic health at DHS, told the Associated Press in January that the soil contained strontium 90 and cesium 137, but he maintained that the levels were so low that it was not considered radioactive under federal Nuclear Regulatory Commission guidelines.

According to Daniel Hirsch of the Committee to Bridge the Gap, a nuclear watchdog group, the NRC standards are dangerously weak.

Under DHS policy, each waste shipment to an unlicensed disposal site could expose the public to up to 25 millirem per year — the equivalent of 170 chest X rays over a person's lifetime.

Hirsch maintains that DHS has no legal basis for using the low NRC stan-

dards, since those standards have not been formally adopted by the state. What's more, the Environmental Protection Agency has challenged the NRC standards as "not protective of public health," according to a February 2000 EPA memo.

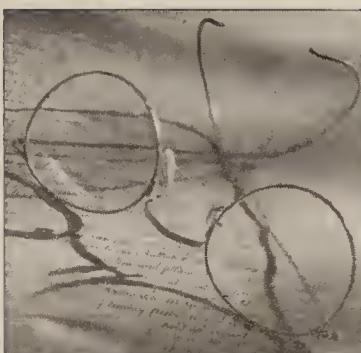
Kuehl's bill is facing heavy opposition from California Radioactive Materials Management Forum, a nuclear-industry trade group whose members include the University of California and Southern California Edison, as well as the California Manufacturers and Technology Association and some biotech companies.

"What they are trying to do is create a larger amount of regulation on radioactive waste and higher costs for companies without providing any benefit for the public," said April Bailey, manager of legislative affairs for Biocom/San Diego, a biotech industry trade group.

Despite the industry lobbying, supporters are optimistic about the bill's chances. "I don't think that legislators want to proclaim that they are in favor of radioactive waste being recycled into household products like zippers or dumped into their local landfills," Magavern said. ❖

E-mail Daniel Zoll at dzoll@sfbg.com.

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news on guard

Burton endorses MUD

Kickoff rally planned for next week

By Rachel Brahinsky

In a dramatic political shift, state senator John Burton lent his support last week to the citizen-driven municipal utility district measure. The announcement came just one week before the formal MUD campaign is scheduled to launch on the steps of San Francisco's City Hall and as the momentum for public power is building statewide.

The support of the powerful state senate president gives a tremendous boost to the MUD's chance for success on the November ballot and represents the defection of a one-time Pacific Gas and Electric ally to the public power camp.

"Even while in bankruptcy, the PG&E officers are trying to get bonuses," Burton told the *Bay Guardian*. "They are more concerned with lining their own pockets. I think it's time for the people in San Francisco to try to take control over their own destiny. We have reached a point now where this seems to be the only solution for San Francisco."

At a June 2 press conference at the Delancey Street Restaurant, Burton acknowledged that he had opposed public control of energy in the past because of the possible risks. But California's energy woes have altered the equation. "The risk element has disappeared because nothing can get any worse," he said. "I don't see how the hell you can scare people out of it."

Burton's announcement comes on the heels of the San Francisco Labor Council's historic vote last month to endorse public power, and it signals a tidal change in po-

litical support for the measure. Mayor Willie Brown has called the MUD a "hoax," and although he and many allies of the Brown-Burton political machine have recently expressed support for the concept of public power, virtually all of them have refused to support a specific measure.



Public power play: Angela Alioto, a former San Francisco supervisor, introduced state senator John Burton at a press conference at the Delancey Street Restaurant in San Francisco June 2. Burton called for the conference to announce his endorsement of the municipal utility district initiative.

Assemblymember Kevin Shelly was the first to break ranks and support a MUD in February. Now Assemblymember Carole Migden is supporting the measure, and state senator Jackie Speier is expected to appear at the June 11 MUD campaign kickoff, where it is likely she will announce her endorsement.

Sitting on a speakers' panel at an event sponsored by the Labor Council last week, Speier said public control of power "should be the number-one priority of the labor movement in California." The Labor Council panel, held at the Plumber's Hall on Market street, drew nearly 300 people.

At the evening's close, Josie Mooney, Service Employees International Union Local 790 executive director, rallied attendees in support of public power: "If we are going to win a MUD on the November ballot ... we need to organize hundreds [of people]. It's going to take all of us ... to beat PG&E."

Advocates will be flanked by the growing cadre of MUD endorsers June 11 when MUD Now (the campaign arm of the Coalition for Lower Utility Bills) launches its campaign at noon at City Hall.

"The MUD campaign has inspired a very unique alliance, one that we rarely will see in San Francisco politics," Ross Mirkarimi, MUD Now campaign director, told us. "Many savvy elected officials and civic leaders are realizing that a major opportunity is here in the enactment of the MUD."

Scheduled speakers include Burton, Board of Supervisors president Tom Ammiano, Sup. Matt Gonzalez, MUD campaign attorney Angela Alioto, and Labor Council executive secretary Walter Johnson. Others, including District Attorney Terrence Hallinan, Speier, and Migden, are likely to attend. ❖

PS. The San Francisco Chronicle, continuing its tradition of downplaying and blacking out stories of local public power efforts, buried the news of Burton's endorsement at the end of a story on an energy crisis town hall meeting in Menlo Park. The San Francisco Examiner, by contrast, ran the story at the top of the front page of that same day.

See Alerts, page 17, for more information on the MUD campaign kickoff.

E-mail Rachel Brahinsky at rachel@sfbg.com.

THIS MODERN WORLD

BY TOM TOMORROW

KARL ROVE IS EXASPERATED THAT JIM JEFFORDS WOULD SUDDENLY DECIDE THAT HE COULDN'T SUPPORT--

"--AN AGENDA THAT THE PRESIDENT HAS SPENT TWO YEARS TALKING ABOUT!"



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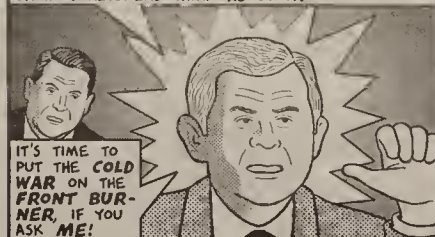
AND WHO COULD EVER FORGET HIS STRAIGHTFORWARD AND UNAPOLOGETIC SUMMARY OF HIS GOVERNING PHILOSOPHY ON THE LAST NIGHT OF THE REPUBLICAN CONVENTION...

I'M A DIVIDER--NOT A UNITER! IT'S MY WAY--OR THE HIGHWAY!



...NOT TO MENTION THE UNAMBIGUOUS MANNER IN WHICH HE OUTLINED THE SPECIFICS OF HIS AGENDA DURING THE THREE PRESIDENTIAL DEBATES!

--AND IF I'M ELECTED, THE ABM TREATY IS HISTORY--AND I DON'T CARE WHAT ANY OF THOSE DAMN FOREIGNERS THINK ABOUT IT!



SO THE QUESTION REMAINS...HOW COULD JEFFORDS POSSIBLY HAVE BEEN DISAPPOINTED BY ANYTHING BUSH HAS DONE SINCE TAKING OFFICE--UNLESS THERE'S MORE GOING ON HERE THAN MEETS THE EYE...?

MAYBE HE WAS CAPTURED BY EVIL DEMOCRATS AND BRAIN-WASHED!



OR PERHAPS HE IS AN ALIEN REPLICANT--POSING AS JIM JEFFORDS!

ANYTHING WOULD MAKE MORE SENSE--

--THAN THIS CRAZY TALK ABOUT THE PRESIDENT'S AGENDA!

Perp rally

Oakland officials are planning to turn school security over to the city's police department — and a lot more than who monitors the hallways is at stake

By Tali Woodward

Responding to concern that having city police in schools exposes kids to discrimination and profiling, the Oakland Unified School District formed its own security force in 1999. Now, despite student opposition to putting the Oakland Police Department back in charge, members of the Board of Education and the City Council have retreated behind closed doors to draft a plan that would give the department broad control in city schools.

A May 22, 2001, draft agreement that was set to be considered by the City Council June 5 has several provisions that youth advocates say would infringe on the rights of students. Dan Macallair of the Center on Juvenile and Criminal Justice says the cops-in-schools trend that is sweeping the country even as youth crime rates decline is having "disastrous consequences." But Macallair is particularly critical of Oakland's plan, which he described as "reactionary" and "extremist."

"It will simply label kids at an earlier age for entry into the criminal justice system," he told the *Bay Guardian*. "And administrators will have no say in imposing uniform policies."

Proponents say the school district's security force has been unable to improve safety in and around the schools — and that this plan could save the district much-needed money. The district would reimburse the city up to \$1.1 million, but it currently spends more than \$2 million on its security force.

The agreement would allow the 15 officers assigned to the schools "the authority to stop, question, interview, and take police action without the prior authorization of the principal or designated administrator." It would require administrators to "notify the OPD when any criminal activity is detected or suspected on school grounds" and even to "provide early identification of high-risk behavior or criminal activity in and around school property."

One part of the plan says that administrators "shall" forward all school incident reports to the OPD. That would take decision-making control away from educators, critics say, and give a police department that's been under fire for discrimination and corruption more control over Oakland schools and the kids who attend them (see "Thin Blue Whine," page 21).

Robert Kim, a staff attorney for the American Civil Liberties Union of Northern California, told us that the proposal goes beyond the law enforcement provisions in the education code to lay out "extremely close collaboration between school officials and law enforcement." He added that the closeness might allow an "end-run" around the Fourth Amendment's protections against unreasonable searches.

Alisa Gilmore, a 16-year-old Oakland Technical High School student who is one of dozens fighting the plan, told us, "The system we have now is not working, but that plan wouldn't work either."

"There wasn't enough student input on this," Gilmore continued. She added that the result is a plan that lacks in preventative measures and could give the police access to school records.

"A cop is a cop," Gilmore said. "I think administrators should have said over who is stopped and questioned."

Kim Miyoshi, executive director of Kids First, told the *Bay Guardian* that the agreement is not the sort of comprehensive safety plan Oakland parents and youth have been asking for and instead just lays out "how a cop can come in and violate a student's rights."

The agreement was drafted mainly by City Council member Ignacio De La Fuente, vice mayor Jane Brunner, assistant city manager George Musgrove, and school board president Jason Hodge. Though it was approved by the City Council's Public Safety Committee May 22, it's not clear what will happen when it goes before the city council and school board.

Brunner acknowledged that she has concerns about the proposal, saying, "I thought we changed it. And I would take a serious look at it."

"We don't want to see every incident reported," she continued. "But on the flip side, we want serious incidents reported."

School board member Jean Quan said, "We don't intend to give [the police officers] any more rights than they already have." But she said that she supports collaboration with the OPD because the city should share the responsibility for school safety. She said that the board is still trying to make some changes to the plan, but district staffers would not provide details about those proposed changes to the *Bay Guardian*.

Kitty Kelly Epstein, a 20-year Oakland resident and associate professor of education at Holy Names College who has also taught in Oakland schools, is adamant that cops aren't the answer. "No one in the schools is demanding this — the kids say they want a lot of things, they want counselors — no one ever says they want more cops." (There are more students per school counselor in California than in any other state.)

Epstein also pointed out that because of compulsory attendance, the city is basically forcing kids to interact with police officers: "If they don't want to come into contact with the police on their free time, they can stay in the house, but we require them to come into these schools. So if the police do discriminate — which we have some good evidence of — it will criminalize them." ❖

The Board of Education hearing on the proposal takes place Wed/13, 5:30 p.m., Paul Robeson Building, Board Room, 1025 Second Ave., Oakl. (510) 879-8199. In preparation, Kids First holds a student forum Tues/12, 4:30-6 p.m., 1625 Broadway, Oakl. (510) 452-2043.


E-mail: Tali Woodward at tali@sfbg.com.

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news s.f. confidential by gabriel roth

All politicking is local

It's good to see the city's newest daily newspaper taking on a campaign for the betterment of San Francisco. But it would be better if that campaign didn't encourage cops to hassle homeless people — and if the paper's owner didn't stand to make money.

We're referring, of course, to the *San Francisco Examiner's* push to clean up Market Street. The mid-Market area, now home to strip clubs and crack dealers as well as merchants and nonprofits, is slated to be designated a redevelopment zone later this year. Redevelopment brings up a host of questions: Should private developers get tax breaks to build department stores? Can you bring in new tenants without displacing old ones? Storekeepers say homeless people are bad for business; does that justify making life on the streets even more difficult?

These questions are not best addressed by newspapers with property interests at stake.

The *Examiner* is headquartered smack in the middle of the area in question, at Sixth and Market Streets, in a building owned by the family of publisher Ted Fang. How the Market Street revitalization plays out will have a significant effect on the worth of that investment.

Early this year *Examiner* reporter Matt Isaacs wrote a long front-page report on the crime and blight that riddle San Francisco's main thoroughfare between Fourth Street and the remains of the Central Freeway. An editorial the same week called for the city to step up prosecution of drug dealers. Subsequent Isaacs stories discussed the area's strip-club circuit and the dispute between development boosters and anti-gentrification activists.

Inasmuch as there's a story here, Isaacs covered it fairly. His second article was especially thoughtful, giving Sup. Chris Daly and leftist commentator Chris Carlsson room to note the pitfalls of profit-motivated redevelopment.

Zoë Mezin's front-page Sunday story in May was less nuanced. "High on the city's to-do list," Mezin wrote, is "getting the riffraff off mid-Market Street." These riffraff aren't just drug dealers: Mezin cheers a police crackdown targeted in part at public drinking and homeless encampments. (Mezin told me she regrets approving the word "riffraff," which was inserted by her editors.)

In four stories and an editorial the *Examiner* building was mentioned just once, in a list of recent property purchases in the area.

Fang says he didn't see a conflict in the paper's running the series. He, Isaacs, and Mezin all say the project originated in conversations between reporters and editors about the area where they work, not in an editorial diktat.

"As part of the community, we want to help the neighborhood we're located in," Fang says. "We all benefit from cleaning up Market Street."

Some of us more than others.

City agrees: planning director lost millions

In March this column reported on planning director Gerald Green's failure to raise the affordable-housing fee as city law requires. We calculated that this failure cost the city \$9.3 million.

Last week the city controller released an audit of the city's impact fees, including the housing fee. The audit confirms that collecting money from office developers hasn't been, as the *Examiner* would say, high on the city's to-do list.

On the housing fees, the auditors set slightly different conditions and looked at a shorter time frame than our investigation, so they came up with slightly different numbers: they determined that Green's failure to raise the fee cost the city \$7.2 million.

They also discovered two buildings that were granted permits without their paying any housing fees at all, at 178 Townsend St. and at 530 Folsom St. Together the two oversights cost the city another \$1.1 million.

What's more, auditors found that the mechanisms by which the housing, transit, child care, and parks fees are collected are "not efficient or effective." They recommend some commonsense ways to improve the fee-collection process and suggest reviewing the fees each year to prevent any more money from slipping through the cracks.

One possible remedy falls outside the audit's scope: back-billing office developers for the increased fees Green failed to collect. In April the Board of Supervisors urged the Planning Commission to do just that. So far the commission has remained mum on the issue.

New commission appointee Myrna Lim, who once developed public housing projects in SoMa, might be the one to bring it up. "I would really like to address that," she said in an interview. "If there's moneys we can get, we should get them."

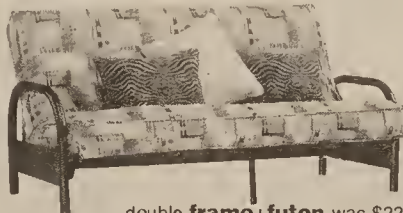
She did say, though, that she'd have to discuss it with Green and her fellow commissioners first, which means this might be the last we hear of the matter. ❖

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.

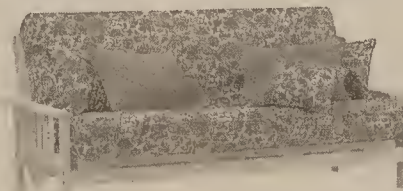
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alerts

by camille t. taiara

Jobs for youth

Thursday, June 7, the Bernal Heights Neighborhood Center holds a Youth Employment Services Job Fair aimed at providing at-risk youth and young adults ages 16 to 24 with employment opportunities and assistance. 4-7 p.m., Bernal Heights Neighborhood Center, 515 Cortland, S.F. Free. (415) 206-2140.

Militarism in El Salvador

Thursday, June 7, Salvador Cordon of the Frente Farabundo Marti para Liberación Nacional, San Francisco (FMLN-S.F.) provides an update on the current situation in post-civil war El Salvador at an event sponsored by Juntos. 7-9 p.m., Global Exchange, 2017 Mission, No. 303, S.F. \$3 donation. (510) 532-1971.

Energy hoax

Friday, June 8, Socialist Action presents "Bush's Energy Hoax: A Bonanza for the Oil Cartels" and "The Great California Energy Ripoff," a two-part forum featuring Labor Task Force on Public Power coordinator Robin David, International Association of Machinists shop steward Barry Sheppard, and Socialist Action national secretary Jeff Mackler. 7:30 p.m., Socialist Action Bookstore, 3425 Cesar Chavez, S.F. \$3, \$1.50 for students and the unemployed. (415) 821-0459.

No arms for Israel

Friday, June 8, don black garb and join Women in Black, Jewish Unity for a Just Peace, and others at the local manifestation of a worldwide vigil calling for protection for Palestinians, suspension of arms shipments to Israel, an immediate end to all human-rights abuses in the occupied territories, and the evacuation of illicit Israeli settlements on the 34-year anniversary of the illegal occupation of Palestine. 5-6:30 p.m., northwest side of the Montgomery BART station, Market and Montgomery, S.F. (510) 434-1304.

MUD launch

Monday, June 11, help MUD Now launch its local campaign for a San Francisco-Brisbane municipal utility district, at a rally featuring state senate president protem John Burton, Board of Supervisors president Tom Ammiano, and others. Noon, east steps of City Hall, 1 Carlton B. Goodlett Pl., S.F. (415) 364-1522.

'Blackout'

Tuesday, June 12, PBS airs "Blackout," a documentary by Frontline and the New York Times on California's energy crisis and its implications for other states. 10-11 p.m., KQED, channel 9.

'Resisting Biotechnology'

Tuesday, June 12, New College of California, Modern Times Bookstore, and East Bay Pesticides Alert sponsor a forum on worldwide opposition to the genetic engineering of food, animals, and human beings. 7 p.m., New College of California, 777 Valencia, S.F. Free. (415) 437-3425.

Seize the power

Tuesday, June 12 and Wednesday, June 13, demand the seizure of power plants owned by out-of-state price gougers at a march and demonstration organized by

the Utility Reform Network, Citizens for a Better Environment, and Global Exchange. Then, speak out against Mirant Corporation's proposed expansion of its Potrero Hill power plant at California Energy Commission hearings on the proposal. Demonstration Tues/12, 4:30 p.m., Esprit Park, 19th and Minnesota, S.F.; march 5:30 p.m. to Potrero Hill power plant, 1201

Illinois, S.F. (415) 929-8876, ext. 310. Hearings Tues/12 and Wed/13, 1-5 p.m. and 6:30-9 p.m., Potrero Hill Neighborhood House, 953 De Haro, S.F. (415) 642-1091.

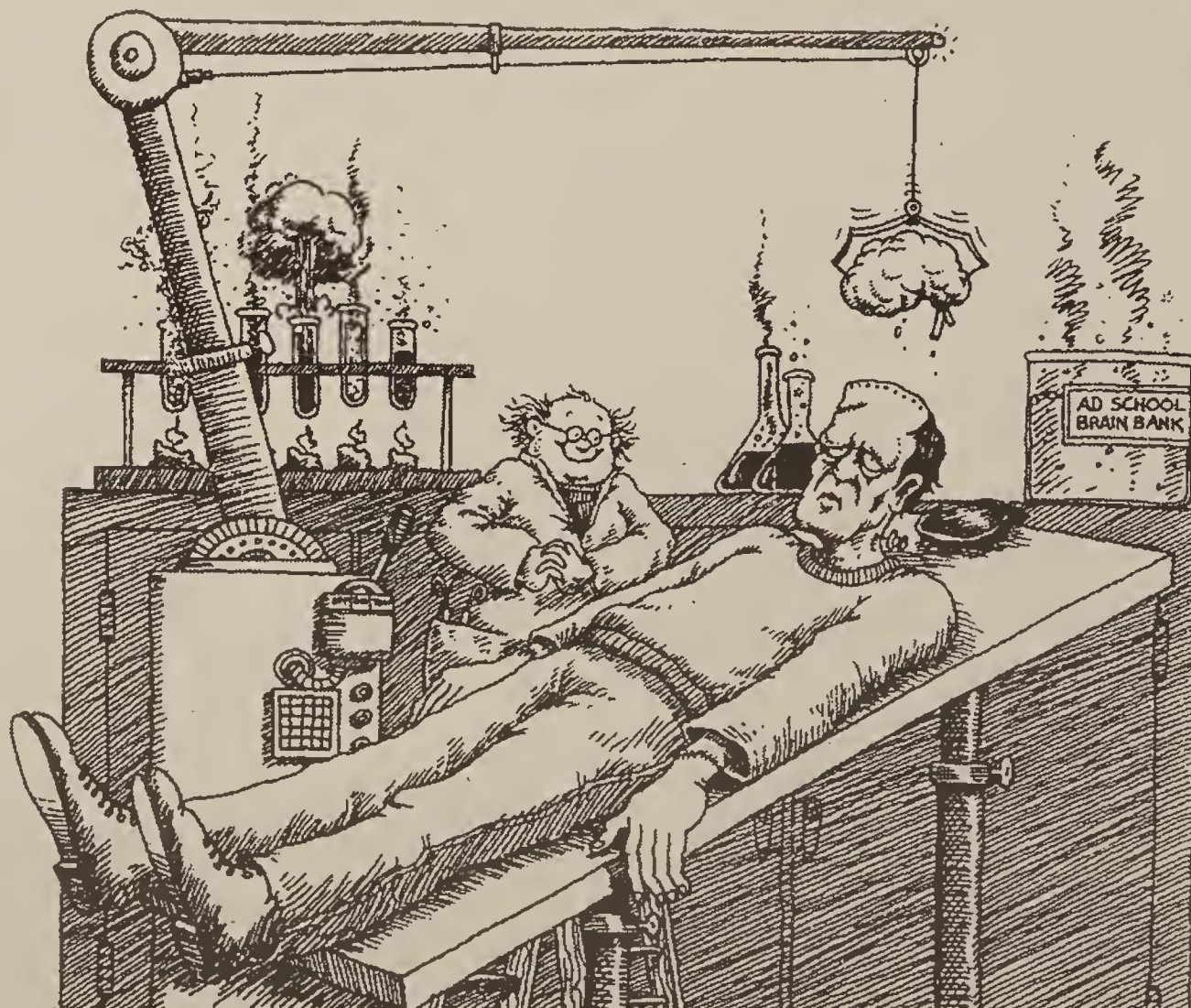
Don't believe the hype

Wednesday, June 13, Dick Walker, chair of UC Berkeley's California Studies Center, delivers the talk "Illusions of the 'New

Economy'" at a meeting led by Oakland Tenants Union cofounder James Vann and sponsored by the Committees of Correspondence. 7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5 donation. (415) 922-5297 or (415) 863-6637. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to

(415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.



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Racketeering suit charges top S.F. officials, big security firms with conspiracy to control city retirement fund. *By Savannah Blackwell*

The result has been the total corruption and perversion of a big public fund — which is supposed to be maintained for the inaximum benefit of the city's 16,000

The suit marks the targeting of corruption in a new area of city business: the city's huge public pension fund. Since 1999 the Federal Bureau of Investigation has been probing activities in several city departments, including the Housing Authority, the City Planning Department,

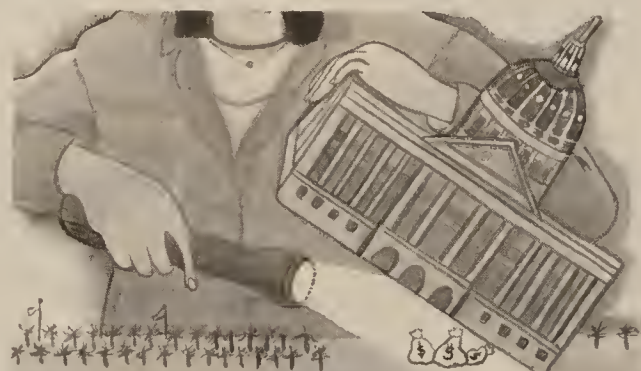
Because of the connection between the HRC and the retirement system, Zula Jones, a high-ranking compliance officer with the Human Rights Commission who has been indicted on federal charges of defrauding minority contracting programs, is also named in the suit, as is Jonnie Robinson, the mayor's special assistant who deals frequently with the HRC, and Mariyic Bamba, the former

Heller, Ehrman, White & McAuliffe, the San Francisco law firm representing the private defendants, argued that Western Select could not prove that the private firms were involved in any kind of scheme, nor could the firm prove it had been hurt financially.

Fired from the HRC's Minority Business Enterprise/Women Business Enterprise advisory committee in October 2000 after raising concerns that the city had not followed proper bidding procedures in awarding a consulting contract aimed at making changes to the minority contracting program, Clements has become a thorn in the side of the mayoral administration. If her lawsuit succeeds, it could bring the corruption probe to a whole new level. ❖

Key documents from the lawsuit are online at www.sfbg.com/News/35/36/36rico.html. E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

Rachel Brahinsky



```
graph TD
    Mayor[The Office of Mayor Willie L. Brown, Jr.] --> JR[Jennie Robinson  
Equity Program Coordinator  
Office of the Mayor  
(Mayor's liaison to the HRC)]
    JR --> HRC[Human Rights Commission  
(All Members are appointed by the Mayor)]
    JR --> MB[Marivic Bamba  
Executive Director  
Human Rights Commission  
(Appointed by Mayor October 19, September 1992)]
    HRC --> EDC[Executive Director  
Human Rights Commission]
    MB --> EDC
    EDC --> CL[In May 1986 then-HRC Director Charles Lee  
Board Investment Officer  
S.F. Employee Retirement System]
    EDC --> CH[Carolyn Hamilton  
Chief Investment Officer  
S.F. Employee Retirement System]
    SFRB[San Francisco Retirement Board  
(Three of the seven members are Mayoral appointees)] --> MY[Michael Yaki  
Member, Retirement Board  
(Appointed by the Mayor in 1998)]
    SFRB --> CM[CLARE MURPHY  
Executive Director  
S.F. Employee Retirement System]
    MY --> MB1[Member, Retirement Board  
(Appointed by President-Board of Supervisors)]
    MY --> MB2[Member, Retirement Board  
(Appointed by President-Board of Supervisors)]
    CM --> CC[City Charter Article 12,  
Section 12.1(b)(1) "The employee  
retirement plan that administer the  
retirement system and compliance with  
the provisions of this Charter and  
the policies and regulations of the  
Retirement Board"]
    CC --> NF[In response to the HRC Finding of  
Noncompliance in 1992, the Board  
adopted Resolution No. 49 on April 26, 1992. It also  
took findings addressing "Why  
Last didn't they" required by SFAC  
(Chapter 12D)]
    NF --> NF1[In response to the HRC Finding of  
Noncompliance in 1992, the Board  
adopted Resolution No. 49 on April 26, 1992. It also  
took findings addressing "Why  
Last didn't they" required by SFAC  
(Chapter 12D)]
    NF --> NF2[In response to the HRC Finding of  
Noncompliance in 1992, the Board  
adopted Resolution No. 49 on April 26, 1992. It also  
took findings addressing "Why  
Last didn't they" required by SFAC  
(Chapter 12D)]
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The retirement system, like most city departments, is required to abide by the law requiring companies doing business with the city to subcontract — to the greatest extent possible — with minority and woman-owned firms. The HRC is

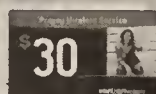
Investment management and consulting companies named in the suit as participating in the RICO scheme include California firms Dresdner RCM Global Investors LLC, Asset Strategy Consulting LP, and Nicholas-Applegate Capital Management; also charged were the firms' highest-ranking representatives. Northern Trust Company, the Chicago, Ill.,

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Thin blue whine

How Oakland cops try to smear the reputations of citizens complaining about police abuse. *By A.C. Thompson*

Gripe about the Oakland police and you could find yourself — or at any rate, your reputation — on trial.

Here's how it works:

Oakland residents who are unhappy about their treatment at the hands of local law enforcement can complain to the Citizens' Police Review Board, the city's official cop-oversight agency. If the complaint seems at all credible — that is, if you're not reporting being abducted by an alien officer piloting a black-and-white UFO — the board assigns an investigator to follow up on the allegations. If the investigator finds evidence of wrongdoing, the cop in question is brought before the nine-member board for a pseudojudicial hearing.

It's a he said-she said evidentiary hearing, with the panel taking testimony from the officer — as coached by a union-appointed lawyer — the complainant, and any witnesses to the incident. A deputy city attorney oversees the session, deciding what evidence is admissible. If the board sustains charges of misconduct — excessive force is the most common allegation — it can impose discipline ranging from a written warning to termination.

And throughout the quasi-courtroom drama, the citizen alleging police abuse or impropriety can expect to be put under the microscope.

In at least two cases, recent board reports show, officers charged with misconduct dredged up the criminal histories of their accusers and disclosed them in public to discredit the complainants.

"There should be an investigation that considers all of the facts, all of the witnesses, all of the testimony, and there should be a determination based on that information," said Samantha Liapes, director of Bay Area Police-Watch, a nonprofit cop-accountability group. "The [complainant's] previous record should not be an issue."

In fact, in an actual courtroom proceeding, the criminal history of a defendant, victim, witness, or anyone else involved in the case isn't automatically admitted; a judge decides — often before the trial — if the "probative value" of the information outweighs the probability that it will "prejudice" or "mislead" the jury.

Choked and smeared

For a case in point, consider Dominic Goins. In April 2001, Goins, 32, testified against Oakland Police Department cops Andrew Tenev and Mario Bermudez, charging the two with performing a warrantless, illegal search of his '96 Mazda and alleging that Bermudez physically attacked him.

"I stopped and asked Bermudez why he had ransacked my car," Goins told a board investigator. Bermudez, according to Goins, cuffed him and then "put his hand around my throat and choked me so tight I couldn't breathe. He then said to me, 'Don't be asking me why I searched your motherfucking car. I'll search your motherfucking car when I want to. Do you understand?'"

According to review-board case records, one witness said he'd seen the officers rifle through Goins's vehicle; two others said they'd seen him get choked.

Attempting to undermine the credibility of Goins, the cops struck back. "I know Mr. Goins from previous — numerous — contacts at the intersection of 24th [Avenue] and East 19th

choking charges but censured, albeit lightly, both officers for illegally digging through Goins's vehicle.

Board members (who are appointed by the city council) apparently ignored photos Goins introduced showing the choke marks on his neck. Maybe they thought he'd tried to strangle himself.

"I feel I was treated unfairly," Goins told the *Bay Guardian*. "They tried to put me on trial."

Intimidating setup

Former board member Namane Mohlabane says that sentiment isn't unusual. "Officers will slip in anything they can to defame a complainant's character," said Mohlabane, who spent four years on the panel before stepping down in February.

"The general setup of the hearings is intimidating to a lot of people," says Maggie Aragon of PUEBLO, an Oakland activist group that has long monitored police-community relations.

"You say, 'You have a voice. You can make a complaint.' And then you treat them like a criminal."

[Street], which is an area extremely high in drug sales," insisted Officer Bermudez, who didn't mention that Goins lives on that particular corner.

Representing the officers, attorney Kathy Rains used her closing arguments to label Goins — a full-time technician for Pacific Gas and Electric — a repeat criminal offender and tar one key witness as a convicted car thief.

Watching over the session, deputy city attorney Vicky Laden, visibly steamed, disallowed the testimony, but at that point any possible damage was probably already done.

The board let Bermudez off on the

"There were a number of times where the officers raised enough doubt in people's minds" to scuttle the charges against them. (On the other hand, Mohlabane notes, the body in one instance voted to sanction a cop for kicking a handcuffed bank robber in the groin after a high-speed chase and shoot-out.)

Mohlabane points out another flaw with the hearing process — one that may prove hard to rectify. Cops are trained to give testimony in the academy, testify at least occasionally in trials, and are invariably accompanied at the hearings by an attorney. Civilians,

on the other hand, rarely get any legal advice — and when they do, it's typically coming from pro bono lawyers they've just met five minutes earlier.

"The general setup of the hearings is intimidating to a lot of people," said Maggie Aragon of PUEBLO, an Oak-

Police union lawyer Rains thinks the slams on the Oakland panel are unwarranted. "Officers try to explain to the board why they do what they do," she said. "They're trying to explain their thought processes. The process is never going to be perfect. All



Policing the police: Maggie Aragon keeps tabs on the Oakland cops for PUEBLO, a nonprofit community group.

land activist group that has long monitored police-community relations. "You say, 'You have a voice. You can make a complaint.' And then you treat them like a criminal." The group would like to see the review board institute ironclad rules making criminal records inadmissible.

Berkeley and San Francisco, both of which have similar cop-accountability bodies, generally keep cops and their lawyers from broadcasting the legal histories of complainants. "It's inappropriate," said Barbara Attard, the secretary of Berkeley's Police Review Commission.

we can do is ask for fairness, and I think we get that most of the time."

One more paradox in this whole situation: Although the dirty laundry of private citizens is put on display, the Oakland board — not to mention the citizenry at large — has no way of knowing how many times a cop has been disciplined. State law, namely the Peace Officers' Bill of Rights Act, bars the public from seeing departmental personnel records. ❖

Joe Mullin contributed to this report.

E-mail A.C. Thompson at ac_thompson@sfbg.com.

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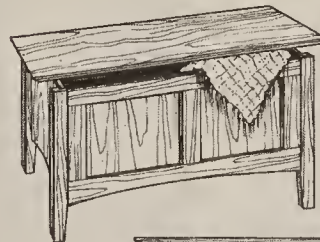
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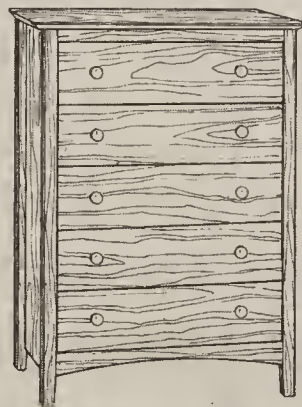
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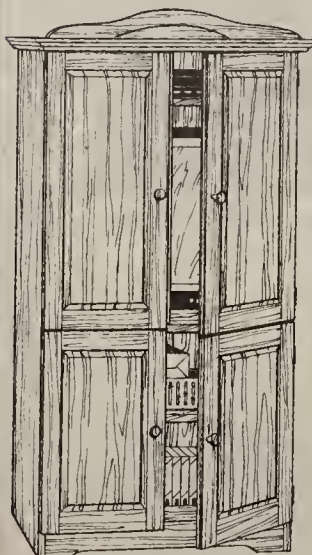
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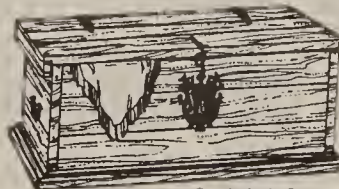
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Techsploitation

If you take the 30 Stockton up Columbus but make a wrong turn to the left past Kennedy's Irish Pub Curry House, you run bang into the wreckage of the abandoned Block 431 Housing Project. Looking through the chain-link fence, you see the empty courtyard, the walls painted the color of Neapolitan ice cream gone bad — off-cream, off-pink, off-brown — and the silt that's blown up against rotting rooms.

But if you'd passed that way on the evening of May 11, you'd have seen something completely different. Art connoisseurs in their thrift-store motley and angst-ridden black were filtering into the space in a mass of confusion. Some 25 creatives from the San Francisco Art Institute had taken over the place for an exercise in thinking outside the white cube, squatting in the vacant apartments to give their art a new lease on life.

One room had a video loop of a window being broken by a stone again and again. Another room appeared to have nothing in it, until you looked closely and saw a cryptic message bussed into the glass. Yet another was a kind of camera obscura, with the depressing colors of the project outside painted upside down on the room's walls. And a fourth had been blacked out entirely, except for the three inside doors, which had been covered with translucent screens, each with a monochrome projection of red, green, and blue.

All around, performances were breaking out on improvised stages. The art-eaters lolled over the balconies to watch four chunky drivers negotiate articulated vehicles through a Busby Berkeley routine called the *Bobcat Ballet*, a lighthearted, blue-collar response to the hack-and-slash, metal-machine mayhem of a Survival Research Laboratories show.

Meanwhile, inside one small room on the first floor, 100 women had gathered to pack out a room for a piece of performance art called, well, *100 Women*. Men ducked their heads into the room and quickly ducked out, unsettled by the churchy atmosphere of the women standing around in earnest silence (with a few young kids crouched in feral discomfort). It seemed as if the artist, Katherine Johnstone, were taking the naked supermodel tableaux of Vanessa Beecroft and turning the concept on its head. "If we're so different," Johnstone said, "then here's the physicality of all these women ... and it's inescapable." Then again, maybe the surveillance camera added to the intimidation. As Johnstone said, "We're used to being put on display; now you're on display."

The happening place

The one-day show at Block 431 added up to the kind of come-as-you-are event that defines the attitude in this quadrant of the Bay Area art scene — and it's a cultural attitude as well, running through Tom Green and high art alike. Stage your point and leave an image on the mental retina as your calling card. You're in, you're out, you're gone. Johnstone (who arranged *100 Women* through the magic of Craigslist) pretty much sums it up: "We were asked to take the art back to

PHOTO COURTESY OF KEITH BOADWEE



Dubious taste: Keith Boadwee's latest collection of self-portraits, including this photograph, was recently on display at Lair of the Minotaur.

Piss, puke, and glory

San Francisco's jackass artists are jerking performance art around.

By Paul McEnery

the studios, but to bring it back around and stuff it back in a box seems like the stupidest idea I can think of! Galleries were made for objects, and they were not made for people. They're not accommodating, and I'd rather make my own venue."

Old-school performance art, the 1970s model, tricked out with shamanism, altered states, identity politics, and a deep and meaningful message for the world, vanished up its own fundament long ago, just as you'd have expected. In any case, MTV has already made off with its best tricks.

In the latest edition of *Playboy*, MTV show *Jackass*'s Johnny Knoxville gives props to 14th-century prankster Till Eulenspiegel, Belgian pie-chucker Noel Godin, and, especially, Chris Burden, the man who nailed himself to a car, laid under a freeway in traffic, and got himself shot with a .22. According to a couple of local art stars, this isn't the half of it.

The infamous enema painter Keith Boadwee, who lives in the Bay Area and just finished his MFA at UC Berkeley, said that "*Jackass* wouldn't even exist without Yves Klein or Chris Burden," while Guy Overfelt, SFAI grad and sometime collaborator with Tony Labat, has an even crankier critique. Overfelt said, "I've been laughing about how much MTV's *Jackass* totally rips off performance art history. It's as if they got ahold of a performance art anthology book and started flipping through the pages going, 'Yep, this one would be funny. Let's pin some meat on you, and then you could lay on a barbecue pit, yeah, like she did here in the book ... Aw, this is going to be cool.'"

Be that as it may, performance artists have a new set of threads these days, and they're using the same skate-punk playbook as *Jackass*, doing work that's short, sweet, and entertaining. Like Bruce Nauman at his best, they stamp the idea into your forebrain before

anyone has time to think about what it means. And like conceptual artists from Fluxus down to Dada, they make a damn fine party while doing it.

The local king of art-event parties is Overfelt. One of his more prominent episodes was the Refusalon show "Free Beer." And that's all it was. No pictures on the wall, no art product for sale, just a perpetual reception. With Frank Kozik in tow, he created a similar "insane scenario" with a show called "Game Over" at Bronwyn Keenan in New York. They dropped faux arcade tokens all over Soho, but when the punters showed up, "there were no video games whatsoever and the space was completely empty, with the exception of beer bottles and the ambient soundtrack." There was nothing to the show but the opening. Overfelt gloated, "People were like, 'What the fuck was that?' It wasn't an issue of bringing the underground to the gallery, but complete and utter confusion."

Other events Overfelt has staged include "Deluxe," which was a basement lounge bar with actual wall art: neon bar signs broken so that instead of Zima, Pabst, Bud, or Bass, they read "im pist u ass." It was a cheap shot, but it hit the mark. The show before that, "Cruzen USA," featured an inflatable Trans-Am (out of Smokey and the Bandit) and a fridge that was full of Budweiser. For the opening he hired the California Hardbodies to act "as docents talking about these objects" and also "to sing the Pledge of Allegiance." It's not the art; it's the event: "Postshow, it was just objects just like a fucking gallery, and that was the more disappointing thing. If it was completely up to me, I'd have just emptied the space out," he said.

Overfelt took that love-hate relationship of the gallery space to extremes in an establishment best left anonymous in San Jose, where he drilled 4,000 holes through the wall. "I guess it fucked up the integrity of the building," he said without the least sign of regret. "They asked me to come down and repair it, and no, I didn't go. Like I'm going to be patching their holes while they're bitching at me."

Taking a constitutional

If the gallery system needs to be taken apart, many new artists find that one answer is to play outside of it. Tim Gordon, a recent MFA graduate from California College of Arts and Crafts, does exactly that. Looking like the Zig-Zag Jesus in a suit, he sets up shop on Telegraph or at Fisherman's Wharf and makes drawings by hammering a pen up his nose. (You can also commission them online at www.nosedrawing.com.)

But there's more to Gordon than cocking a snook at fine-art conventions. He's a regular renaissance man. He plays in a country band called the G-String Riders (in a mixed outfit of scanty panties and a Western jumpsuit). In a performance piece called "Dress like an old man in a suit and vomit money," he ate "43 dollars and some change, and a bunch of Ipecac," then went out in public to regurgitate; the resultant canvas was vandalized by another student, whether envious or appalled, who can say? And for his MFA show he wrote the text of the United

Continued on page 24

Jackass

From page 23

The truth about Kac and dogs

There's a movie being passed around, almost like a samizdat document: a short thing, four minutes long, called "Transgenic Hairshirt." It's a very simple idea. A man (looking increasingly like Uncle Fester) has his head shaved so that he can make a sweater for his poor, bald cat. The cat, it has to be said, is not greatly impressed, but what do you expect? It's described by its director and star Dale Hoyt as "a love story of a boy and his cat — he was cold!"

As if looking like Uncle Fester isn't enough, Hoyt has the demeanor of a fey mad scientist, and Carmine the cat is a sphinx, and a dead ringer for Dr. Evil's cat. This is only appropriate, as Hoyt has been involved for many years with the artists' think tank Coalition of Artists and Lifeforms. CALF as a group is very anxious about biotechnology and lives by the motto "We're saving the world one kitten at a time." As times have changed, "CALF is trying to figure out how to mutate — we're trying to figure out some sort of niche market we can get into, like animal husbandry," Hoyt said.

It's hard to see Hoyt herding sheep in Marin just yet. CALF is more of a talking shop, and Hoyt's latest target is Eduardo Kac's notorious green bunny. Earlier this year Kac was heckled at UC Berkeley's Kroeber Hall when he showed up to talk about his latest "artwork," a glow-in-the-dark rabbit that he commissioned from Brazilian gene hackers who added firefly genes to a rabbit's to make the bunny green. Aside from the question of farming out your work (like Mark Kostabi), Hoyt takes issue with Kac at a much more vital level:

"I don't think the green bunny is the least bit funny. What is the worst-case scenario? The animal gets out, mates with the other rabbits in the forest, they glow in the dark, and then the other animals kill all the bunnies! I think Eduardo Kac should give himself a fucking phosphorescent enema and see how he likes it!"

Hoyt takes an old-school liberal approach to Jackass and its appropriations:

"Jackass is Britney Spears. And as far as I'm concerned, Eminem is Fleetwood Mac; they're the same fucking thing. It all shows the increasing level of desperation on the part of an industry that's run out of ideas and imagination. I think that the best thing about art is that it's an opportunity for people to reexperience their innocence. That's my goal in life at the moment, to escape cynicism."

His next movie will be a documentary about Lou Hawthorne, the originator of the dog-cloning Missy project.

The thing about Lou is that he's very self-incriminating, but he regards that as part of the process, because he's a Buddhist. I'll try to be polite about the whole thing, but I think what he's doing is a drag. ❖

"Transgenic Hairshirt" is available for rent at Naked Eye and for sale for \$20 from Dale Hoyt (dalehoyt@hotmail.com).

Hoyt will perform "I Resent Plants" July 20, 8 p.m., New Langton Arts, 1246 Folsom, S.F. \$6-\$8. (415) 626-5416.

P.M.

Our furry friends: Dale Hoyt shaved his head and used the hair to knit a special hair shirt for his bald cat, Carmine, whose opinion on the matter has not been recorded.

States Constitution in blue piss (if you like, you can buy test tubes of some spare piss or the linen undercanvas — so take that, Christo!)

"I was reading the Constitution, which I hadn't for some time, and it was funny to me how these words have become so watered down and meaningless," Gordon said. "And one day I had this orangy pee, and I thought it would be fun to have blue or black pee. I took these pills a doctor recommended — methylene blue trihydrate."

The blue pee is a tip of the hat to veteran art prankster Klein, who only made blue paintings and was famous for his gallery happenings, which featured naked ladies, of course, whom he frequently used as his paint brush. It's also a reference to a Fluxus piece that consisted of seven pills in a box that would make you pee in seven colors. Gordon would like to get six partners so that they can pee a rainbow, pee a rainbow, pee a rainbow too.

You can think of this as frivolous art-school behavior, or you can look for deeper meaning. A postconceptual full-bodied art, perhaps, or a metaphor for internalizing political messages and suffering the change, but Gordon sees it as a skate-punk thing: "The absurdity of smashing yourself, this total reaming of your body sort of coming into an art context."

Gordon's work may seem like nothing but skate-punk antics, but Dale Hoyt (see "The Truth about Kac and Dogs"), his teacher at CCAC has nothing but glowing words. "CCAC produced Tim Gordon, and we're very proud of him. There's a certain elegance to what he's doing. Anyone could piss the Constitution, but why didn't they? Anybody can, but Tim did."

The medium is the messiest

Another local talent from the school of "better out than in" is Keith Boadwee. Boadwee became something of a name with shock jocks across the country for his enema paintings, which are a backhanded homage to Jackson Pollock — rather as Andy Warhol's Brillo Boxes are a catty swipe at Donald Judd's huge and weighty sculptures. For the enema paintings Boadwee would lay on his back and squirt paint into the frame. He used egg tempera so it would bind to the canvas but also so it "wouldn't fucking kill me!"

The first show to gain him attention in the city was at San Francisco Camerawork. It featured his "Butthole Targets," which were based on Jasper Johns's target paintings. "I had read an article that said Jasper Johns is a gay painter, and these were just surrogate assholes," Boadwee said. That sort of analysis seemed kind of ridiculous to Boadwee, so he decided he would paint real butthole targets. "I gotta take that dialogue somewhere interesting at least," Boadwee said. His work clearly plays well to the MTV crowd, but he claims that the difference between him and, say, Tom Green is context.

"My intention," he said, "isn't being provocative, because if you want to be



Drink up, suckers: Neon signs are part of Guy Overfelt's collection of low-brow icons which also includes an inflatable Trans-Am.



Freezing to death: Performance artist Katherine Johnstone stands naked in the snow.

shocking, then you would exist outside of art culture, because the art viewers are the most sophisticated viewers everywhere. My work may be completely about putting myself in your face, but it's also about connecting to my own history as an artist and referencing other artists and art history."

When he was at UCLA, Boadwee learned his trade studying with the venerable-vulnerable Burden and with two other exhibitionists, Charlie Ray and Paul McCarthy. At that point he was trying out performances like the early piece "Smurfs Pissing," in which the costume drama was aided and abetted by prosthetics that squirted mustard. However, he soon realized that the documentation was more exciting than the drama and moved on to creating homemade tableaux.

His MFA work has continued behind the camera and includes a selection of "abject" photographic self-portraits (which also showed recently at Lair of the Minotaur in the Mission). The new pictures are a series of cheap, cheerful, and degrading photos, banged out quickly with his Olympus digital camera and put straight onto the gallery

wall. He's making a number of very short movies using the same method.

In his photos Boadwee dresses up in a number of fun little costumes in a Matthew Barney-meets-Enrique kind of vein. The funniest of them all has him sitting with a deadpan smirk in nothing but a T-shirt bearing the name "Eminem." He's sporting wood directly at the infamously homophobic rap star's name. It's a pointed comment on the vexed relationship between the gay community and the hard-core sequel to Vanilla Ice, but Boadwee is quick to distance himself from such a gray analysis of the work: "The initial thing was, me in an Eminem T-shirt with an erection. That'll be fucking funny. I'm not necessarily dissecting why — that's your job."

Down the hatch

Boadwee isn't the only one doing solo performances in his bathroom. Johnstone is also playing with video art and putting herself through the wringer. She has a series of films called *Tension/Exposure/Violation/No Possibility*.

She's tied up in a bathtub, sinking under the water. She's beat up and crawling bloodily along the train tracks.



PHOTO COURTESY OF ANASTASIA HAGERSTROM

STILL FROM KATHERINE JOHNSTONE'S TENSION/EXPOSURE/VIOLATION/NO POSSIBILITY

And, best of all, she's exposing herself to the icy chill of the Alaskan winter, standing naked until she almost dies of hypothermia. There's a queasy sexuality to the pieces that harks back to the Re/Search volume *Angry Women*. Somehow you just don't know where to look; rent them at Naked Eye if you want to try. Just don't go looking for them in the galleries.

The next thing for Johnstone is going to be pirate radio, broadcast from her roof in the Lower Haight. "I'm going to do astrological reading of your ordinary house pets — going to get me a little chair up there, a little piña colada. If you want to come by, you can climb the fire escape, get a little rope down there."

Gordon's next trick will finally prove that the only point in performance art is to get chicks — literally. He has a proposal out to build a chicken coop in a gallery and live in it for 21 days so he can incubate baby chicks in his underwear and armpits. This will probably involve fasting. Apparently mother hens don't eat during incubation, though there are obvious practical concerns, too. "I'm going to arrange some sort of

do what they want. Hopefully they'll be musicians like their momma."

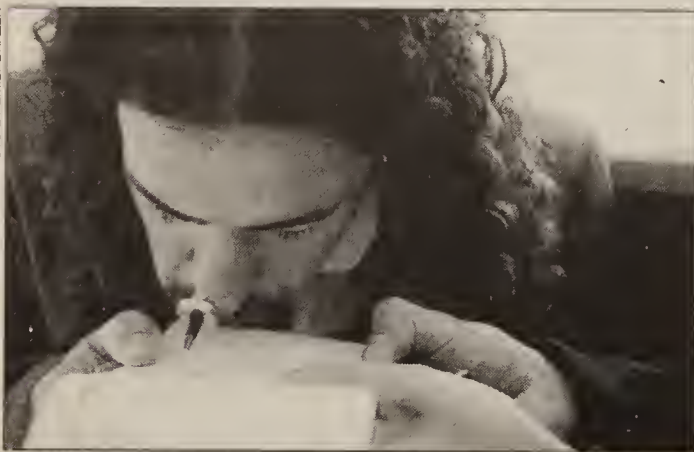
Overfelt is also getting into the music thing. Bronwyn Keenan is one of the galleries that wants him back, so Overfelt is taking the "Cruzen Trans-Am" back on the road for the Sons of Liberty tour, hiring a Black Sabbath tribute band, Sabra Kadabra, to play the opening, printing T-shirts with "the kind of cyber-skull with the Trans-Am wings coming off the side of the skull" on the front and a list of tour dates "to fictitious places" on the back. The car will be floating from the ceiling like a Pink Floyd inflatable.

If there's a message here, it's a simple one. Overfelt is making a statement about "the conflation of the Hollywood and the underground perception of Black Sabbath and the Trans-Am and the whole genre." He's incensed that Madonna and Guy Ritchie have stolen his culture for their new video, and he wants it back. The same goes for *Jackass*, for that matter.

"Everyone knows artists are the incubator of killer ideas and purveyors of high-risk failures, which could be

"My work may be completely about putting myself in your face, but it's also about connecting to my own history as an artist and referencing other artists and art history."

Keith Boadwee
Artist



The noses have it: Tim Gordon signs an autograph on Muni.

costume-belt thing to let me have access to all my orifices, so I don't stain the babies," Gordon said.

In case this seems senseless, you should know that there's a deeper purpose here. Gordon has a long relationship with chickens, dating back to his childhood in the Virginia Appalachians, and he has a chicken band called the Royal Glide Deluxe. They play free jazz in the key of A minor and tour the gallery circuit. The problem is that when he borrows chickens from a local farmer, the chickens are "not into it. They only play for about eight minutes, and then they're done." So he's breeding his own.

"I want at least three babies," Gordon said. "And those chickens, I'll be their mother, and we'll bond, and we'll get a great band. But it's what they want, you know, it's their lives. If they want to be musicians, they can

bled into the derivative distillation of commerce, at any point the artworks exist in the public realm," Overfelt said. "Why sue Napster? I oughta sue MTV for copyright infringement. But then again most people really couldn't give a fuck at all but for the end product. The knockoff market has a much larger market share."

Musing that the world would be a better place if performance artists like the scandalous Vito Acconci had an MTV-size budget, Overfelt had a modest proposal: "Rather than being ripped off, the way for me and other artists is to be on *Jackass*," he said, laughing. "You guys stole a couple of pieces. Well, I think you need some fresher ideas."

It doesn't seem too unlikely an idea. After all, everyone involved seems to know how to throw a party. Maybe they can hash things out over drinks. ❖

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culture **ask isadora**
by isadora alman

Mr. Bendy

Q: Since I was 14, my penis has been bent to the left. Before this age my penis was straight when erect. I do not remember doing anything to cause any damage. Now in my 30s, I am bothered by this problem more than I ever have been. I am still a virgin and deeply want to have my first sexual experience with a woman, but I am concerned with being turned away in the heat of the moment. Having a bent penis has also made it shorter when erect than it would be if it were straight, and this only makes me feel more frustrated. Why did my penis become bent at this age? Can this be corrected? If so, how? What can I do, if anything, to accept this problem or use it to my advantage?

A: In the minimum 17 years that this has been bothering you, has it occurred to you to ask a doctor who would know about the body and its anomalies rather than just sit around worrying? Some penises are just naturally bent — to the left, the right, up or down. Like noses, that's just how they grow. There is a possibility that you have a condition known as Peyronie's syndrome, and that would need to be diagnosed. If penis size or shape were of such crucial importance to a woman that she would consider turning you away in the heat of the moment, you can be pretty sure she'd come up with a way to find out before that heated moment. Some women's vaginas form a perfect fit with a penis bent at a particular angle in certain sexual positions. That, however, is something you can't know until you find out firsthand. So see a doctor. Find out what you need to know, and then go about the business of finding a partner with whom to make your sexual discoveries.

Some penises are just naturally bent — to the left, the right, up or down. Like noses, that's just how they grow.

Q: Do you have any suggestions for treatments for pubic hair removal? I have terrible itching after shaving or using hair-removal creams. I am debating whether to try waxing, but I am afraid of the pain. And what if it just grows back the next day? — Itchy Vagina

A: If you have hair in your vagina, you have major problems. If we're talking about the hair on your mons and vulva, this is a very common concern. A suggestion I have heard is to use whatever method you choose every day for a while, not waiting until itchy stubble appears. Waxing is only painful for a moment, and I'm told that the results last longer than with many other methods. However, hair beginning to grow back after any sort of removal will itch, so keep at it or just let it grow its own natural way.


Q: I work with a girl who's cute but not too pretty, basically a tomboy. There is a truck driver at work, a body builder, with whom this girl is friendly. One night I was working late doing inventory and was all the way up on top of shelving. It was dark, but there are floodlights in the yard for security. From where I was, I was able to look down on the employee parking lot, where I saw the truck driver's car parked. Surprised that his car was there, I looked closer. I saw that he and this woman from my office were in there kissing passionately. I could see that the driver had his shirt off and that the girl's blouse was open. I watched as she worked her way down, licking his chest and nipples while he stroked her hair. She then opened his pants and pulled out what seemed like an enormous dick. I watched as she took it in her mouth, bit by bit, slowly, until she had the whole thing in her mouth. She then slowly bobbed her head up and down while the driver ground his hips. She began to pick up speed, eventually bringing him to orgasm, taking every drop in her mouth. When she was finished, I watched her lift her head and kiss the driver long and hard. They sat in each other's arms for a while, kissed again, and then drove off. I can't tell you how much this turned me on! Watching them, my dick was like a bar of iron. When they were finished, I went right to the bathroom and masturbated. Since then, anytime I have sex alone or with someone, I think of the two of them in the car together, and my orgasms have become much more intense. Am I in danger of this becoming an obsession?

A: It's clear from the details of your letter how this turned you on, eagle eyes. Many people have a particular image, sometimes a memory, that turns them on and that they use to crank up arousal. If you begin to act funny around either of those coworkers or start lurking in the parking lot, I'd say you've taken things too far. Otherwise, enjoy what you will in the privacy of your head. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or at www.sfbg.net. You can also write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.


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culture shocked

by katharine mieszkowski

Taxi trash talking

Richard Hart always has the right comeback, even when a murder has just been committed. He calls his two-word retorts "nonescalating verbal self-defense."

Once a gunman and his accomplice took taxi no. 1010, the San Francisco Yellow Cab that Hart drives, to commit a murder. When the killer got out of the taxi and fired his gun, the sidekick — still back in the cab — asked Hart, "Did you hear that?"

Hart's response: "The backfire?"

After the gunman jumped back in the cab, the cool-headed taxi driver drove to the crowded intersection of California and Leavenworth and abandoned the vehicle in the middle of traffic: "I got out of the cab and took a walk," he explains. By the time he got back to the stalled vehicle, one criminal had fled on foot, and a crowd of potential witnesses — honking drivers and annoyed cable-car riders — had gathered, preventing the remaining felon from attacking Hart.

But the 54-year-old taxi driver with watery blue eyes and a Mickey Mouse watch didn't always have such verbal dexterity and street smarts. When he first started driving in San Francisco some 15 years ago, he was constantly bruised by the daily verbal assaults of rude passengers.

A typical brusque cab rider would demand, "Take me to the Fairmont! Do you know where that is?" Hart says. "And I would go speechless, because they would hurt my feelings."

A graduate of Dartmouth College, Hart was a systems programmer in the '60s: "We weren't just coders," he muses. "We invented things." He worked at places like IBM and Atari before layoffs and corporate malaise drove him to a new day job behind the wheel.

In his cab he evolved from browbeaten nerd to a silver-tongued field researcher in sociolinguistics. "I realized after a while that no matter what they said, there was some powerful way to alter the flow," he says.

Hart didn't just develop a thicker skin. He created a verbal arsenal of retorts to diffuse tensions both life threatening and trivial.

Hart fights back with one-liners. Well, really two-worders: simple, sometimes goofy rejoinders like "That's jolly" or "Too bad!" or "Where else?" that take the heat out of a conflict or deflect an impolite question without offense.

The cab is his laboratory for studying the spectrum of "things that can go wrong in conversation" — such as loftiness, nagging, harassment, and intimidation — and testing his responses: "They can't fire me because I'm a taxi driver," he says. "That's why I can do this research."

By now, Hart attests, he's invented and memorized a whimsical response to virtually every conceivable rude, bullying, aggressive, or intrusive statement that another human being can serve up, ranging from "Do you think I look fat?" to "I wasn't talking to you!" to "Move the fucking car!"

Hart has divided his comebacks into 88 categories depending on the offense. It's a brain-as-database approach to thinking on your feet. His method: listen for keywords in conversation so you'll always be able to have the perfect retort on the tip of your tongue. "The main thing that a street-smart person does is they don't daydream," he says. "They're putting their energy into listening."

Sometimes his quirky ripostes are momentarily confusing, but that's sort of the point. After all, it's hard to respond to a comeback that you don't understand right away. For example, when someone says, "Don't move or I'll cut your throat," Hart recommends this response: "I'm easy!" followed by "Oh good, we'll see it on the news." Don't sue me if this comeback results in laceration.

Today, if you're lucky enough to be a passenger in Hart's taxi, he'll offer you a business card with his Web site's address: www.taxi1010.com. He used to sell his responses in book form to his passengers for \$22.50, and he sold 300 copies before deciding that the Web was a better way to bring his retorts to the world.

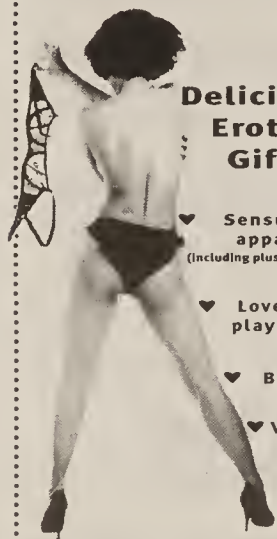
When I first got into Hart's cab, I asked what I thought was an innocuous question: "How's business?" His response: "Who knows? What's your profession?" He later explained that asking "How's business?" is intrusive because it implies a sense of superiority. It's the kind of question that you'd ask someone in the service industry but not the president of the United States or the queen of England.

And it's such "posturing" that Hart is out to quash with his pithy, "frequently poetic" stock responses. He's out to deflate tough talkers and the self-important, as well as the everyday clueless who are just falling back on tired truisms like "What do you do?" Hart's little memorized scripts represent his idealized and exalted view of what human communication should and can be.

Ultimately it's not the murderer with the sawed-off shotgun who worries Hart. It's the everyday assassins of daily conversation. "There's ancient magic in a person that can get murdered by the mundane," he says. "The mundane is things like 'What did you do this weekend?' As if there weren't infinite moments in the weekend." ❖

Katharine Mieszkowski (kmad2000@hotmail.com.) is a writer for Salon.com.

Pleasures of the Heart



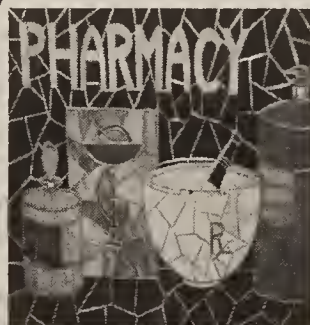
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Scandalous code

Suddenly it seemed like everybody was talking about the recent hack to the Apache servers. I guess the media just got wind of it, although Ed (yup, that's ed@apache.org) apparently knew about the whole thing for a week and hadn't been telling anyone.

That somebody messed with Apache is a big deal beyond the boundaries of the code-geek community, too: the Apache server software is the most popular server software in the world. That means if some random hacker has written a backdoor to the code and planted all kinds of ugly beasts in it, a hell of a lot of servers are in danger of going boom. And that spells major fucking trouble for large portions of your friendly neighborhood known as the Internet.

According to Apache guru Brian Behlendorf (www.apache.org/info/20010519-hack.html) and a bunch of the other Apache group folks, it doesn't look like the hackers actually did any damage to the server code. A few hundred Apache geeks are combing through their code right now, comparing it with the pre-hack code and searching for any discrepancies that would demonstrate that the hacker had done more than grab a bunch of passwords. Here is one of the advantages of open source code writ large: as soon as there is a problem, there are hundreds of geeks who want to pitch in and help. And if you're worried that the code is still corrupt, you can look at it yourself. When proprietary server code like Windows NT is hacked (and it has been), users just have to trust Microsoft when its reps tell us that it's all safe now.

For the record, the Apache group is calling the person who broke into its servers a "cracker," a term used disparagingly for small-time hackers who break into networks for fun. It's interesting how when your guys do something sneaky, it's a hack, but when the other guys do it, it's a crack. And if the other guys are particularly stupid (despite outwitting you), they're called script kiddies. Human language is such a subjective and arbitrary code.

Speaking of human language as code, there's a great new virus spreading on the Internet. Known as the sulfnbk.exe hoax, it's actually one of the most ingenious viruses ever invented; instead of launching a program that wreaks havoc on your computer, it releases a psychological program into your brain that induces you to mess up your own computer all by yourself.

The virus comes in the form of an e-mail that "alerts" you to the existence of a virus that's hidden on your computer under the name sulfnbk.exe, which it then advises you to find and delete. Many people who follow the directions in the e-mail indeed find this executable file in their command folder. According to Stiller Research's virus hoax site (www.stiller.com/hoaxes.htm), "Windows 98 and ME systems have a file called sulfnbk.exe (this is a DOS program used to restore long filenames) that few people are aware even exists." To make matters even more confusing, there actually is a Trojan horse virus with the name sulfnbk.exe that arrives via e-mail attachment.

If you got the sulfnbk.exe "warning" e-mail and actually followed its directions, you would never have known what a complete fool you were. Eliminating the sulfnbk.exe file will basically do nothing. According to the Symantec virus warning (www.symantec.com/avcenter/venc/data/sulfnbk.exe.warning.html), "Sulfnbk.exe is a Microsoft Windows utility that is used to restore long file names. It is not needed for normal system operation."

I even induced my bored pal Jon — who would rather have been searching for signs of a buffer overflow exploit in the Apache code — to help me test this out on my beloved Vaio (which runs WinME, blech). We removed the sulfnbk.exe file, then rebooted. Nothing. All the long file names were the same. Then we restored the sulfnbk.exe file anyway, just to be safe.

This makes the sulfnbk.exe virus a truly perfect psychosocial experiment. The people who created this hoax — apparently it originated in Brazil — did it just to see how many people would follow their directions and remove a file from their own hard drives. Imagine if this file had actually been useful. Thousands of people would have sabotaged themselves. Apparently, if you want to hack a system, human credulity works even better than a Trojan horse virus. ❖

Annalee Newitz (cracked@techsploitation.com) is a surly media nerd whose security sucks so hard that script kiddies could probably own her in 10 seconds. Her column also appears in Metro, Silicon Valley's weekly newspaper.

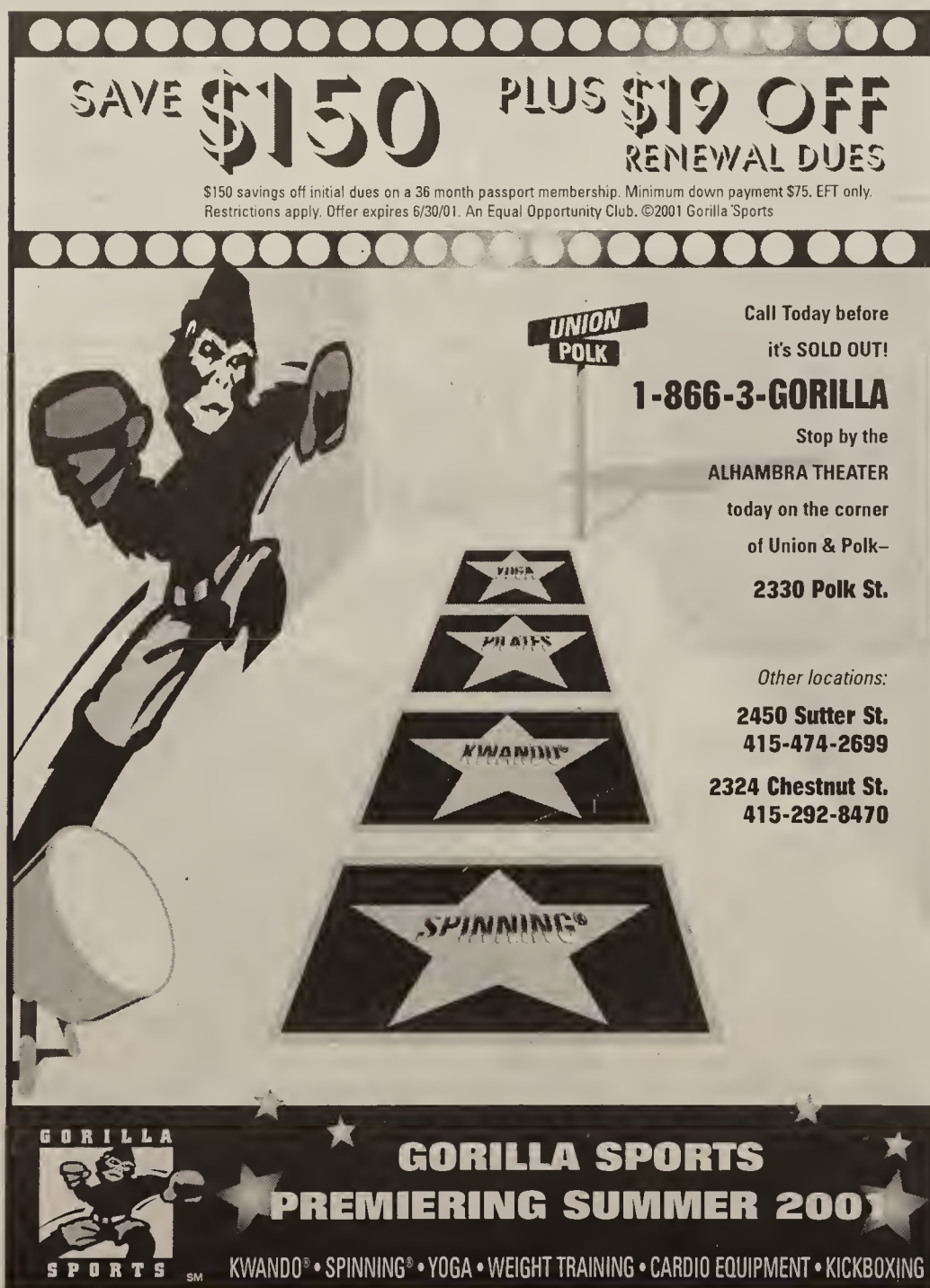


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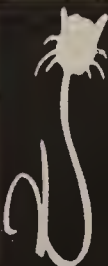
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By Paul Reidinger

As New Worlders, we have held from the very beginning some odd attitudes about our inheritance from England. There is the (more or less) common language, of course, and we have drunk deep from the well of English common sense about politics. But even the earliest Americans were determinedly contrarian, resisting British taxation, launching a war of independence against British colonial rule, even turning away from British intellectual developments in favor of German ones, as historian Jacques Barzun notes in *From Dawn to Decadence: 500 Years of Western Cultural Life* — all part of what Barzun calls “the hope of creating a national culture based on the uniqueness of American experience.”

Perhaps it is fortunate, too, that we have made a determined, and largely successful, effort to free ourselves from the millstone of English cooking, without at the same time plunging into the mire of German cooking. There is something to the popular suspicion that these cuisines are a bit heavy and a bit dull. But any visitor to London will tell you that there is plenty of good food to be had in the capital, and not just in Indian restaurants or the fancy expense-account temples that have sprung up like springtime daffodils around the gushing fountain of the City's financial-services industry. In fact, some of the best food in England is to be found in the pubs (short for “public houses”), those bar-saloon-common room-restaurant institutions that are so distinctively British that we Americans had to bring them here so we could change them to suit our own exceptional tastes and needs.

Is there a signature pub dish, other than a proper pint? It certainly isn't the cheeseburger, the subtleties of

whose making continue to elude Britain's chefs. This is just as well, because of the mad-cow thing. No, the great pub dish is fish and chips, and that is a dish you won't find on the menu at Brazen Head, a 21-year-old Cow Hollow institution that otherwise feels quite authentically English. It's like a tiny version of the *Queen Mary* or the London Bridge, those icons of Englishness captured and brought to America and set up like museum pieces, to remind us of everything we've sworn off.

Brazen Head does lack the street signage one associates with pubs — it's just an unmarked door at the corner — but inside it's all dark, richly burnished wood wainscoting and trim aglow with the reddish bronze light of many lamps. A nice twist: cigarette smoke, bane of the non-smoker in Europe, is completely lacking. And another twist, both pleasant and disappointing, is that the food isn't English-pubby at all, but conservative Californian: Caesar salad (\$4.95), though without anchovies; chicken satay (\$5.95), with a credible peanut sauce thickened by honey; Sonoma lamb loin chops (\$17.95), served with mint sauce and a heap of underseasoned buttermilk mashed potatoes; a deft veal piccata (\$14.95), bathed by a thick, tangy lemon-caper sauce; and a fluffy New York cheesecake (\$5.75) for dessert.

The menu is clearly meant not to surprise the patrons, most of whom are well into a comfortable middle age. Interestingly, predictability might be Brazen Head's strongest, if least obvious, point of connection to Kezar, an American-style pub in the heart of Cole Valley. The difference is that Kezar is full of yuppies and bobos who are proud of their global tastes and will eat anything so long as it doesn't seem to be the stodgy stuff

their parents go to Brazen Head for. The result is that the yuppies and bobos are served practically anything and everything, including Cajun french fries (\$2.50), a soup of sweet corn and roasted peppers (\$5), and pastitsio (\$15), the Greek-style lasagna, rendered here with a potent combination of lamb and smoked feta cheese.

It all sounds better than it is, alas, because almost none of it is very good. The fries were spicy but limp. The soup was brought to uncertain life only by a wallop of salt. Glen's seafood stew (\$13.50), a kind of cioppino heavy with mussels and clams, was missing an ingredient: pastis? The chicken-mushroom dumplings (\$9) had been deep-fried, like samosas, and carried an overwhelming flavor of chervil. Even the zesty pastitsio would have benefited from some refinement, lamb and smoked feta being like a pair of heavyweight boxers squaring off in a battle to establish dominance.

But then, perhaps that very sort of battle is what gives Kezar its distinctive aura. It always feels like Super Bowl Sunday there; even when it's calm and uncrowded (which isn't often), the air carries a tingle of anticipation and festivity. Maybe the yuppies and bobos are just celebrating because they're not eating at Brazen Head. But they'd be better off if they were. ♦

Brazen Head Restaurant. 3166 Buchanan (at Greenwich), S.F. (415) 921-7600. Dinner: nightly, 5 p.m. — 1 a.m. Not noisy. Cash or debit card only. Wheelchair accessible.

Kezar Bar and Restaurant. 900 Cole (at Carl), S.F. (415) 681-7678. Dinner: nightly, 5 p.m. — midnight. MasterCard, Visa. Noisy. Wheelchair accessible.

Without Reservations

Before night falls

As one who writes exhaustively (though not, I trust, *exhaustingly*) about food, wine, restaurants, and the like, I have occasion to glance at what other food-wine-restaurant-etc. writers are turning out. I can't say that, for the most part, I'm heartened by what I find, since most food writing is, to borrow Gary Hart's phrase, “small-bore”: shallow and parochial, a not-too-well-disguised extension of those home-economics classes girls used to have to take in junior high. Even so, food writing is fast on its way to becoming a profession and a career, with its own credentials frenzy and mind-numbing degree programs and so forth. Soon food writing will be a recognized, perhaps licensed, specialty, and specialists are nothing if not narrow — narrowness being, of course, fatal to good food writing, since food is finally about the sweep of history and culture and the meaning of things. Without some depth, it's just ... typing.

Before that word-processed night falls, however, there is still the chance to read some epicurean writing that does justice to the subject's singular importance in human affairs. There is, for starters, the science angle, capably analyzed by Russ Parsons, the food editor of the *Los Angeles Times*, in his new book *How to Read a French Fry* (Houghton Mifflin, \$25). The very word *science* strikes terror into many a heart, but the soothing Parsons manages to make a riveting — and useful — account out of the sometimes abstruse facts of food and cooking.

Frying, for instance, “odd as it may sound ... is essentially a drying process” whose intricacies depend to a surprising degree on the freshness of the frying oil. Perfectly fresh (“break-in”) oil doesn't work well, Parsons says; a sliver of potato fried in it won't turn out to be a golden french fry but “white on the surface and raw at the center.” You only get the result you want by adding some old oil to break-in oil; the old, partly decomposed oil contains soaps that bring hot oil through the water barrier into direct contact with the potato. Hence the desired golden crust.

Of course, even interestingly described science still bores a lot of people. They'd rather read about wine, or France — or, maybe, the story of how the Nazis tried to sack the French wine industry. The book is *Wine and War*, by Don and Petie Kladstrup (Broadway, \$24), and its subject is more serious than you might think, for wine was not merely, in the authors' estimate, the livelihood of 20 percent of the population, but as central to French identity as — yes — the french fry.

Paul Reidinger
paulr@sfbg.com



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dine cheap eats
by dan leone

Farewell, dog shit

My last week on Dog Shit Park was made more memorable by last week's heat wave, meaning I spent more time than usual outside, in the park, stepping in dog shit. To be entirely honest, I was stepping in dog shit on purpose, trying to get less sad about leaving.

Then I left.

Now, for the next two years, I will be stepping exclusively in sheep shit and chicken shit, which is different. It doesn't smell as bad or feel as wrong. But don't take my word for it. Put on your oldest pair of shoes and come on up! BYO dog, because all I'll have is sheeps and chickens. And Weir-do-the-Cat, of course, but she uses a litter box, bless her butthole.

Another shitty occurrence, which put another punctuation mark on my last week of city living, was my van got stolen. Which, when you drive a mid-'80s Toyota van, is not really news, really — barely even an occurrence as much as a state of affairs. They're so easy to get into, and then any key will turn the ignition. In many cases (such as Rocco's) you don't even need a key. If you drive a mid-'80s Toyota van, it's already gone.

I'll give you an example: one time I was reporting mine stolen, and the police at the Potrero Hill police station informed me that it had already been reported stolen, by me, two days earlier.

"But I just drove it this morning."

"You were driving a stolen vehicle," he said.

I argued that a vehicle that was technically mine could not technically be stolen by me, if I understood language and law in even a most rudimentary sense.

He showed me the computer screen he was looking at, and sure enough, my car had already been stolen two days before it was stolen. What could I say?

"Wow," I said.

Eventually we figured out that the year was different, that it was still in the computer from the last time it had been stolen, a year and two days to the date. They'd recovered it that time, but they hadn't bothered to take it out of the system as stolen — and who could blame them, really? I mean, if they thought it was going to happen again, they were right.

But bad timing this time, huh? I knew I'd get it back, eventually. Luckily I got it back in time for the big move. For a couple days there, though, it was touch and go for all of my friends with pickup trucks.

OK, enough about the van. Let's have a restaurant review, the last Cheap Eats of my famous Dog Shit Park period. You already know what it's going to be about, right? Corine's Deli, of course, the crown jewel of the corner of Folsom and Precita, and one of the few remaining places in the city where you can hear the word jalopy used in an actual sentence.

Corine's, right out my window, has been a sort of a quick-fix staple for me for the past three years. I'd kept the place in my back pocket, review-wise, for just such a special occasion as this. And, sure enough, that last week of packing I needed a lot of quick fixes and staples.

Mostly that means red beans and rice — \$2.95 for a good-sized bowl, loaded with meatiness and just the right amount of spicy. You can feel it, but it doesn't slow you down. I put Corine's red beans and rice right up there with Gravy's, no surprise, really, since she's from New Orleans too.

Most people seem to go for the sandwiches, though, and I've had a lot of those, too. Corine's hot pastrami is excellent, and it's only \$3.20 with the works. But sandwiches are sandwiches, so what can you say about sandwiches, except that Corine doesn't skimp. And, most remarkably, in three years of hold-the-mayo-saying there, they never once put accidental mayonnaise on mine. Which is a big, big deal, considering other places' records.

But the loveliest thing of all about Corine's is the atmosphere, which is super friendly and entirely unpretentious. My favorite touch is the lowered ceiling, which consists of overlapping sheets of plywood hung from the true ceiling, swaying sweetly in the breeze.

The back wall has team photos of 49ers teams of the past, but the more prominent side wall is literally covered with school photos of kids from Immaculate Conception and Saint Anthony's.

School kids and neighborhood old-timers are Corine's most faithful regulars. The tweener-aged hipsters tend toward the Park Bench Café, two doors up. And people with dirty clothes hang out at the Laundromat in-between. None of which means anything to me anymore, anyway. Shit. ♦

Corine's. 3202 Folsom (at Precita), S.F. (415) 437-9240. Mon.-Fri., 7:30 a.m.-6 p.m.; Sat., 10 a.m.-6 p.m. Closed Sunday. Takeout available. Credit cards not accepted.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

Gone green

The first pickings of spring came in last week. On an agricultural scale, of course, one bagful of baby spinach and a handful of sage sprigs might be considered a mighty small harvest. But given that I've got just two tiny plots under cultivation (each one contained in a thigh-high wooden box that probably measures two feet by two feet on a good day), I'm as proud of these bouquets of green as I possibly could be.

Let *The Cook and the Gardener* author Amanda Hesser wax rhapsodic about her adventures among the espaliered apricot trees trained along the walls of the French *potager*, or kitchen garden, from which she cooked during her yearlong sojourn behind the stoves of a grand château. These plots are my back 40, my good dirt, right at the corner of 20th and Capp. There's no crusty Frenchman to cajole into revealing the secrets of planting with the moon; instead, there are just the various park denizens, some nodding out on the benches, others hanging over the gate to ask for a drink from the hose and see what I'm growing.

Right now it's all about the tomatoes. When I got my plot just before Labor Day last year, the whole garden was overrun with ripe tomatoes. Huge plants listed under the weight of sweet, grape-size cherry tomatoes, some yellow, some orange, some red. Somehow the fog never reaches this square of land. Instead, this park basks in all-day sunshine, long after the rest of the city has pulled on its sweaters and retreated into cafés to warm its hands over double-decaf-skim mochas. No matter what I wear for the block-and-a-half walk from my apartment to the garden, I'm down to a T-shirt within minutes of filling up the watering can. As a result of all the sun, tomatoes thrive here, a real rarity in this climate, where the hearts of chunky, red, beefsteak tomato-longing gardeners are routinely rewarded with fruits that never ripen beyond the lime/golf ball stage. Still, there's no point in tempting fate; planting fast-growing cherry tomatoes, especially the tiny, supersweet ones like sungold, yellow pear, and sweet 100s, is still the best insurance of a real crop come late summer. Right now I've got two sungold plants bursting out in full bloom. And I mean bursting: these plants are huge, and they've only been in the ground since early April.

But that's OK with me. Faced with such a severely curtailed acreage, I want my plot to work. Which means, naturally, that pretty has been ditched for productive. I tried to buy some six-packs of cute, flowering annuals the other day. I picked them up, put them down, picked them up again — and went home with three little pots of oregano, chives, and borage instead. Borage is one of those underutilized herbs that mostly turns up in English cookbooks from 50 or 60 years ago. The broad, prickly-hairy leaves supposedly taste of cucumber, but I'm mainly waiting around for the beautiful, bee-attracting (and edible) deep blue flowers. In a month or so the chive will be flowering too, into long-stemmed lavender puffballs.

Over in my best friend's plot, a half-dozen jack-be-little pumpkin vines are thrusting up, leaf by leaf, against the leathery sage, the miniscule basil seedlings, the frilly alpine strawberry dotted with tiny daisylike flowers. And then there's the spinach, ready for harvesting just a month after the seeds were planted. Spinach this young and tender begs to be eaten as is, freshly picked. But after you've happily crammed down a bellyful of raw greens, save the next crop for this easy and alluring side dish (and tapas-bar staple.) Spinach cooks down incredibly, so don't think you can make a side dish for four out of one bunch. Even if you're just cooking for two, start with two bunches. That way, you can snack your way through half of it while you're cooking and still have enough to put out for dinner. Note that the amounts are very approximate; overall, the spinach should predominate, but feel free to add more or less dried fruit, nuts, and vinegar depending on your taste.

Spinach Catalan

- 2 bunches (about 2 pounds total) spinach
- 2 to 3 tablespoons raisins or currants
- 6 or 7 dried apricot halves, slivered (preferably dark orange California apricots, not those gummy Turkish ones)
- 2 tablespoons pine nuts or slivered almonds (optional)
- 2 tablespoons olive oil
- 2 cloves garlic, sliced
- Salt and pepper

Place raisins or currants and apricots into a small bowl. Add warm water to cover and set aside for 15 minutes. Trim long stems and/or roots from spinach and discard. Fill a large bowl with water. Plunge spinach leaves into water and swish around. Lift spinach into a colander. Change water and repeat as necessary until spinach is completely clean. In a small skillet over medium heat, lightly toast pine nuts until just pale golden and slightly toasty-smelling. (Shake the pan frequently to ensure even cooking.) Remove from heat and pour pine nuts into a small bowl. Drain raisins and apricots. In a large nonstick skillet, cook the spinach over medium heat until it wilts, adding additional spinach as it cooks down. When the spinach is all cooked, drain in a colander, pressing to remove excess liquid. Add olive oil and garlic to skillet, and cook over medium heat until garlic is just beginning to turn golden. Add cooked spinach, raisins, apricots, and salt and pepper to taste. Cook for a minute or two to meld flavors and evaporate any remaining liquid. Sprinkle with toasted pine nuts, taste for seasoning, and serve. ❖



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dine listings

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The *skinny* Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
\$ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Recently reviewed

Punahoe Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food for not much money, in a casual, almost familial, setting. The only giveaway is the weather. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, \$, AE/DISC/MC/V.

Rambias resists the globalized-tapa trend by serving Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. The interior design is little changed from the days of Pintxos, the previous occupant. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The subterranean dining rooms are spacious, gracious, and muted; the high-end Chinese menu is a marvel of freshness and princiness. Lots of suburbanites. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

On the cheap: spicy!

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00)

3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.
Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.
Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grog done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Enrico's Sidewalk Cafe remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.
Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspber-

ries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.
Paul K offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Hayes Valley

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.
Hayes Street Grill still offers a workable formula: the best fish, prepared with conserva-

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dine listings

tive expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise.

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5. Charcoal-grilled asparagus with lemon and olive oil

the blender

(Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but

Continued on page 37

Masala

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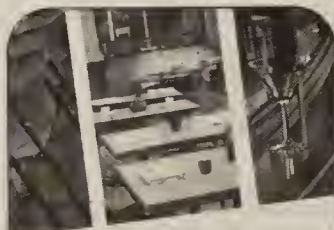
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Eat Here Now

From page 35

the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V. **Chaz** doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V. **Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

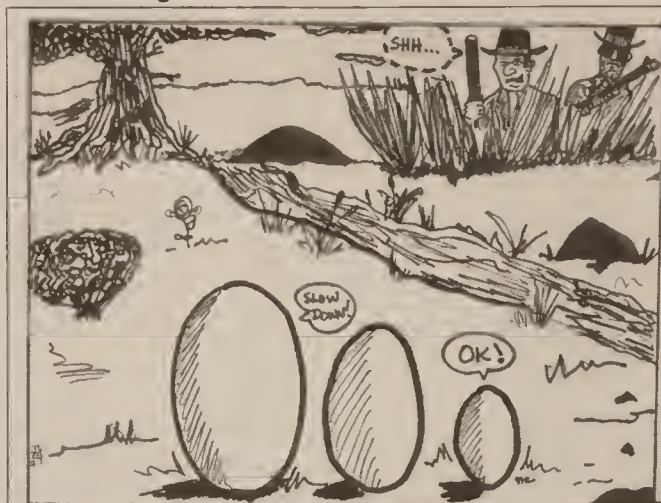
Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood.

The Groaning Board



EGG POACHERS.

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$, AE/DC/DISC/MC/V.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$, AE/DC/DISC/MC/V.

Richmond

Biiru Biiru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Caffe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$, AE/DC/MC/V.

Clementine offers comfortable sophistication at a fair price. The pain perdu — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried

rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V. **Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Cafe, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Continued on page 38



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Eat Here Now

From page 37

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers

and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive

service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Odyssea Caffè and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite

varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$, AE/MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lthaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ❖

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—Paul Reidinger, Bay Guardian 2/21/01



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- 52 Full Circle

1. Chaka Khan at the Black and White Ball
2. "Greatest Spits," Sister Spit CD-release party
3. Surviving the Gnagoyles BBQ riot unscathed, Sat/2
4. Tyler at Oh So Little Cafe, 14th and Natoma Streets
5. Battle for the Planet of the Apes, DVD



Face-lift: Lisa's restaurant, pictured, now sits in the space at the corner of Folsom and Ninth Streets that Limbo occupied in the late '80s and early '90s.

In Limbo

Looking back at Artspace's late-'80s SoMa.

By Glen Helfand

The exterior of Lisa's restaurant, a nouvelle Asian place at the northeast corner of Folsom and Ninth Streets, is painted a brick red, with bright yellow trim.

According to the eatery's Web site, the color scheme was suggested by a feng shui expert the owner employed because the very visible piece of real estate had gone through at least five incarnations in the preceding 15 years or so. The new coat of paint attempts to mask the memory of what came before: among other things, the artsy Billboard Café, a falafel joint, the early Internet café Icon, a misfired retro lounge, and a bar-restaurant called Toledo. But for me, the place's core incarnation is Limbo, a restaurant that in the late 1980s and early 1990s was a boisterous artist hang-out. The decor even included a celebrity wall of framed 8-by-10 black-and-white glossies of local artists, presented as stars. I remember spending many post-art opening evenings there, getting tipsy, eating onion rings, and invariably bumping into underground characters. There certainly isn't anyplace like it in San Francisco in these dot-bombed days. But things, commercial real estate values especially, change.

Limbo was part of a Folsom Street arts empire that included two non-commercial galleries, Artspace and Artspace Annex, at a time when South of Market arts activity was flourishing around that Folsom Street block — nearly a decade before the opening of Yerba Buena Gardens. The galleries and the restaurant were bankrolled and operated in high style by art- and fun-loving Anne MacDonald, a flamboyant arts patron who, in a mid-1980s act of social politics, noisily resigned as a trustee of the San Francisco Museum of Modern Art (which was then still housed in cramped quarters

in the War Memorial Building on Van Ness Avenue) and opened her own gallery, Artspace, in 1986.

The rest is arts and real estate history, and it's loosely documented in MacDonald's new scrapbook, *Artspace Is/Artspace Was: A Place in Time*. The book tracks, albeit in a hagiographic and subjectively haphazard manner, 15 years' worth of MacDonald's many activities produced under the Artspace banner. She used her private money — unfettered by the restrictions of then-available public National Endowment for the Arts funding and/or the dictates of political correctness — to mount exhibitions by Jenny Holzer (whose texts were displayed on the Jumbotron at then-Candlestick Park as well as in the gallery), Canadian art collective General Idea, Nayland Blake, Tony Labat, Deborah Oropallo, Mark Pauline (who won an Artspace sculpture award and created a machine that banged away at the place's walls with a wrecking ball), and Cliff Hengst.

Artspace also sponsored performance nights in its annex and produced videotapes (including Sophie Calle's *Double Blind*, recently screened at the Jewish Museum) and feature art films by director Christopher Munch (*The Color of a Brisk and Leaping Day* and *The Sleepytime Gal*). From 1988 to 1993, MacDonald published *Shift*, a handsomely designed magazine of art writing and artist projects. She subsidized a critic-in-residence program (critic and novelist Gary Indiana came to San Francisco for that) and a critical writing grant, part of a noble attempt to address the dearth of critical art dialogue. She continues to publish collaborations by artists and writers through the imprint Artspace Books, which also published *Artspace Is*.

MacDonald's activities stem from a place between autocratic arts patronage — and the gossipy shenanigans that accompany it — and the scruffy ethos of the San Francisco Art Institute's performance and video department of the time. The budding sense that recent history is history is what gives this book any interest, at least for people like me, who were around at the time and taking full advantage of the scene. For me the book brings back images of an energized moment in San Francisco's art history, a time when artists could afford to live and work here, when alternative spaces thrived and possibility abounded.

It's too bad that the book is such an unabashed vanity project. While the images are energetic, there is little contextualizing material to tell us what Artspace was and how it fit into the art scene of the time. It certainly didn't exist in a vacuum. What you won't learn in its pages is that the Artspace programs were set against what now seems like a lost, mythic moment of alternative arts activity, queer and political activism, and an enlivened nightlife that many aging club kids still long for. Still, the book has the unwitting effect of preserving a bit of cultural history.

Artspace was just one part of the framework of a particularly vital SoMa neighborhood that was home to a number of independent and alternative arts venues, including New Langton Arts, Show N Tell, Media, San Francisco Camerawork, Artists' Television Access (Capp Street Project, an artist-in-residency program funded by patron Ann Hatch and now part of California College of Arts and Crafts, was located on 14th Street at the time), arts support organizations (Film Arts Foundation), nightclubs (the Stud, DNA Lounge, Anon Salon, the performance art-inspired Club Nine, the notoriously queer Club Uranus), Filipino community centers, and covert sex clubs. The patrons of the latter were generally more visible during the early years of the Folsom Street Fair, when it was still a little edgy, when notions of alternative maintained a bit more credence. The idea that

SFMOMA would host a rave seemed unfathomable at the time, and MTV hadn't totally clipped our media attention spans.

To recall this era is to flirt dangerously with romanticized nostalgia. I admit that the mid to late 1980s were very much my formative years. Am I just imagining that it was a time informed by grit and a focus on artists that seems sadly missing these Scotch Guarded digital days? The punk rock spirit of the late 1970s had seeped into alternative practices, and a DIY ethos was attached to projects that were grassroots and socially conscious, not entrepreneurial. In 1985, Patricia Davidson, one of my roommates at the time, channeled money from an insurance settlement into a 3,000-square-foot gallery-bookstore-performance venue called Media in a long vacant former warehouse space on Ninth Street just south of Folsom, a few doors down from the space that Film Arts Foundation still occupies and just a half block from Artspace.

Davidson's intention, she told me recently, was to create "a place for artists where the commercial aspects and media divisions were secondary." The not-exactly-lucrative business lasted nearly three years, during which she presented exhibitions, performances, and more than a few benefit events. Media was an exciting place, even if it faltered. Its legacy is nebulous; all physical traces of its existence have been eradicated. The space it once occupied is now SoMa Sofa; outlandish velour-covered divans sit where sculptures or artists' books once were displayed. Similarly, the former Artspace is now a private video editing facility, Artspace Annex appears to be some sort of spiffy private residence, and what was once Limbo is now another trend-chasing dining spot. The neighborhood has clearly changed — vacated dot-com headquarters molder as new live-work spaces are still under construction. I can't help smirking as I imagine that market forces might make these bits of urban real estate art spaces once again.

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Nuge deluge

Wednesday, scorching temperatures give way to a balmy night as **Radio 4** invades the **Makeout Room**. British indie-label owner **Alan McGee** (Creation, Poptones) DJs the hipper-than-hip weekly club night in London, and it's hit our shores for a five-date big-city run. Local darlings **Oranger**, who have a distribution deal with Poptones in the U.K., are showcasing their sugar too. Mod people, slouchy thrifters, Anglophiles, and indie pop lovers crowd around as the foursome deliver some highly organized, hooky, completely im-

pressive pop, ending with an extended epic heavy psychedelic instrumental cinematic freak-out, disco ball spinning above them, red curtains billowing behind. "Are they local?" my companion

asks. Yup. "Well, they're obviously way beyond local," she says pointedly.

Then the listening party starts when McGee gets behind the turntables and throws on a sexy, deliberate, slow, Isaac Hayes-ified version of "Whole Lotta Love." Unlike at turntablism shows, where the headz crowd around the decks, the rockers in the house mill about and check him out from afar. McGee's musical choices entice and confound the audience (Outkast, house, Daft Punk, Eminem, industrial, Missy Elliott), and my companion and I sit and watch from the sidelines of the dance floor, content, just listening intently and staring into space. So do a lot of others. Only a few people actually get up to shake a tail feather. In England people get off and marvel at the DJ's range and scope in all-whatever clubs, but here, mostly, rockers don't dance ... and certainly not to top 10 hits outside their genre. After 45 minutes the music ends abruptly, a tinny Mick Jagger starts to whine at a much quieter volume, and McGee stomps over and sits next to me.

"This San Francisco crowd is so fookin' lame, like? I put on the Rolling Stones just to torture them," he says.

Saturday night, dancing isn't in short supply when formidable S.F. hip-hop facilitators **Mr. Brown Presents** and **Future Primitive Sound** join forces for their first monthly massive called **The Bridge**. The amazing **Mission Rock** usually thumps house and brims with young urban professionals, so tonight we all have the added delight of experiencing the gorgeous waterfront club with people and music we can stand.

We walk outside onto the upper deck and marvel at Oakland's lights twinkling on the night water. "I wish I didn't have shit to do tomorrow," one com-

panion says wistfully, "cuz I'd really love to do drugs tonight." Outside the club, night fishers occupy the pier in the dark, their reflections near perfect in the bay's glassy surface. Atlanta's **Faust and Shortee**, and before them **Shortkut and Derrick D**, move the crowd upstairs, and again we're lame, content just to listen.

One in our party remarks that the crowd (like us) is mostly white, and we debate whether beat culture is the way white, Asian, and Latino people appropriate straight-up "black" hip-hop. A mélange of beats and genres and metallic bangs and Jeep thumps and

samples from movies and world-music snippets — this is what the city sounds like.

The next day **Paramount's Great America** plays host to **107.7's Bone Bash II**. The classic-rock radio station

has organized a bash wherein **Great White** and right-wing asshole extraordinaire **Ted Nugent** are playing, but it's **Tesla** we came to see.

Walking up to the amusement park, we're startled by the overabundance of dried-up vomit in the parking lot. We combat the park's long lines and ride rides all day, eating junk food and marveling at the clientele. The prison-tattoo, embroidered-Looney Tunes-shirt, and extended-mullet count is high.

Later, our brains sufficiently rattled by roller coasters, we head back to the car in search of long pants and a **Heavy Metal Parking Lot** experience. And yes, in R.V.s and truck beds, bumping the Bone, barefoot and barbecuing, drinking Coors and coolers, our erstwhile brothers and sisters in metal are there. Unfortunately, we're too chicken to talk to them, but we find the car — this may shock some — I shotgun a beer for the first time ever. When key-punched, my companion's warm Budweiser sprays me like a shower, so I spray back. "At least we smell proper now," he says, wiping his mouth and belching heartily.

"Hey, check it out — I already got three penises lined up for tonight!" a permed blond clutching a Miller hollers to her friend as she saunters from one car to another. We sit in the car with the hatchback raised and talk about how Tesla always seemed smarter than the other hair-farm bands. They are named

after the man who harnessed lightning, after all. A familiar battle cry rings out over the puke-encrusted parking lot: "Woowooooo!"

Great America's **Redwood Amphitheater** is weirdly stark, and in a strange WWF carryover custom, its fences have been festooned with handmade signs that celebrate both the Bone and the Nuge. We mentally issue the highest Fashion Police fine to a backward-hatted hair ball with a shirt that says "Hold my hammer while I nail your girlfriend." His girlfriend, sitting next to him, slouches with a fluorescent stuffed monkey hanging off her back. Too rich. A shirtless dude walks by me and burps in my ear — on purpose. No stranger has ever burped in my ear, so this, for me, is a banner day.

Great White finally come onstage, the lead singer springing from the gates in a whirl of claps, punches, kicks, and "c'mon" signs. Once bitten, we opt to scam into a VIP party with prosciutto and brie and free fancy beer. Back out in the fray, the biker contingent seems to increase, and one loudmouthed Harley chick brags loudly and incessantly to her friends 20 rows back about her ninth-row tickets. A public access camera-crew duo with matching Dokken T-shirts comes beaming from backstage. Tesla — my companion's favorite band in high school, it's worth mentioning — bounds out onstage and, admittedly, shreds. Tight, heavy. There is a drum solo; there is a talk-box for the guitarist; there is a theremin

(Mr. Tesla would approve); there is speed-freak skin-niness enhanced by shiny latex pants. They fail to play "Love Song," which brings my companion almost to the brink of tears.

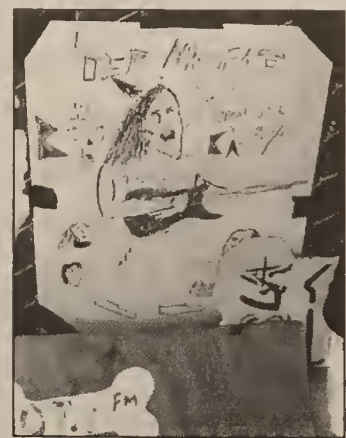
Eventually a Bone representative, flanked by two not-quite-scantily-clad "Bone Babes," endeavors to rev the crowd. He

warns the ladies in the house about the "Ted Nugent Salute," imploring them to cooperate by showing mammary. "OK, let's tear the roof off this place!" he says. It's an open-air venue. There is no roof.

Nuge's show starts with a **Dirty Harry** sound bite — yeah, that one — and the Nuge struts out, powerful fans blowing his long and brittle mane askew. The Rush Limbaugh of rude metal, the Heston of hesherness, the Robert Bly of guitar nerds, he wanks. And wanks. After a particularly masturbatory number, the half-lidded gentleman next to me leans over to my ear and tells me to take my top off, spitting it out three times, fast, like Rain Man. "Take your top off," I tell him. Pause for confused expression. "It was a joke. It was a joke. It was a joke," he tics, scurrying off. ❖



Tesla: Smarter than the average hair.



Literacy now: A Nuge fan shows love.

Mal hombre

The first time you see Lydia Mendoza in Les Blank's 1976 documentary *Chulas fronteras*, she's in the kitchen of her San Antonio home making tamales. The U.S.-Mexico border's greatest singer of the 20th century — and one of its sole female voices — is there with relatives and friends, all women, all focused on rituals of chopping and scooping, wrapping peppers and masa in tamale leaves, then packing them on top of each other in circles.

Her graying raven hair is perfectly done, and she's wearing a traditional embroidered dress that doesn't look very different from the one she wears in the film's next scene, in which Mendoza is out of her kitchen and in the middle of a restaurant. She strums her 12-string guitar and sings to a room full of Texas Mexicans who hang on every word shaped by the bitter reed of her voice, made grainy and rough by nearly a century's worth of singing on both sides of the border. As she begins the lament of "Pero ay que triste," a ranchero in a cowboy hat lets out a gut-quaking grito — that uniquely Mexican high-pitched holler — that lets Mendoza know that her song about a love without hope has taken up residence in the heart of a stranger nursing a bottle of beer.

Those gritos of recognition were also heard throughout Mendoza's final live performance in Santa Barbara, a recording of which accompanies Mendoza's bilingual autobiography, *Lydia Mendoza's Life in Music* (compiled by Yolanda Broyles-González). The CD, full of intimate, often wrenching versions of popular rancheras, was recorded in 1986, when Mendoza was just shy of 70 and just before the stroke that would make the performance her last. In a companion essay, Broyles-González calls these gritos "piercing primordial screams" that signal the kind of "working-class sentimiento," the working-class feelings and emotions, that Mendoza's music has spoken to ever since she was an itinerant child singer in the '20s.

After she recorded her first single in 1934, the evil-man name-calling of "Mal hombre" (which she learned off a gum wrapper when she was nine), Mendoza became legendary for what she meant to others — "the singer of the poor," "the lark of the border." Her Santa Barbara show ends with Mendoza in full sentimiento mode. "When I see myself as alone and sad as a leaf in the wind," she sings on the classic "Canción mixteca," "I want to cry, I want to die of grief."

Life in Music isn't exactly an autobiography. Keeping with the female oral tradition of borderlands singing and storytelling that Mendoza comes out of, it's more of a *historia*, a collection of narrated, spoken stories that have been compiled, edited, and committed to the page. We learn plenty of facts about Mendoza's life — her birth in Houston in 1916, her family's moves back and forth across the border, her lessons in guitar playing handed down from her mother and grandmother, her days playing for migrant farmworkers in Michigan, her invention of a new 12-string tuning system — but the book reads more like a conversation: themes repeat, stories overlap, digressions abound.

At every turn, we are aware that this is Mendoza telling her life in order to make sense of it, re-author it, take control over it, commit it to public memory. As Adrienne Rich wrote in her 1971 essay, "When We Dead Awaken" (included in the new collection of her work, *Arts of the Possible*), "Re-vision — the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction — is for women more than a chapter in cultural history: it is an act of survival."

One of the questions Mendoza continually returns to is the small number of women singers active in norteño music, and her answer is always the same: Mexican American women of her generation (and in many ways of succeeding generations as well) are too often made to choose between the home and the stage, between making tamales and babies for their husbands and hitting the road with a guitar. "Because I was a wife, a married woman, they opposed my continued touring, my working, my performances in theatres," Mendoza says of her first husband's family. "It was a great embarrassment to them."

It's difficult to gauge Mendoza's impact on the border women who have followed her. She certainly helped prime the *tejano* boy's club for Selena, and there are traces of Mendoza in solistas such as Eva Ybarra and Julieta Venegas. But perhaps the best tribute has come from Tijuana-born Milena Muzquiz of alt-Latin ironists Los Super Elegantes. In a video the band shot in their San Francisco kitchen in 1997, the twentysomething Muzquiz lip-synchs to her own punk version of "Mal hombre." As she threatens, "Don't be surprised now if I tell you to your face what you really are," she pretends to wash dishes, scrubbing plates caked with invisible food, rinsing glasses with make-believe water. A border woman is still singing; a vile man is still being called out. But now the kitchen is more than a kitchen. It's a stage like any other, the place where the traditions that form you become the traditions that free you. ❖

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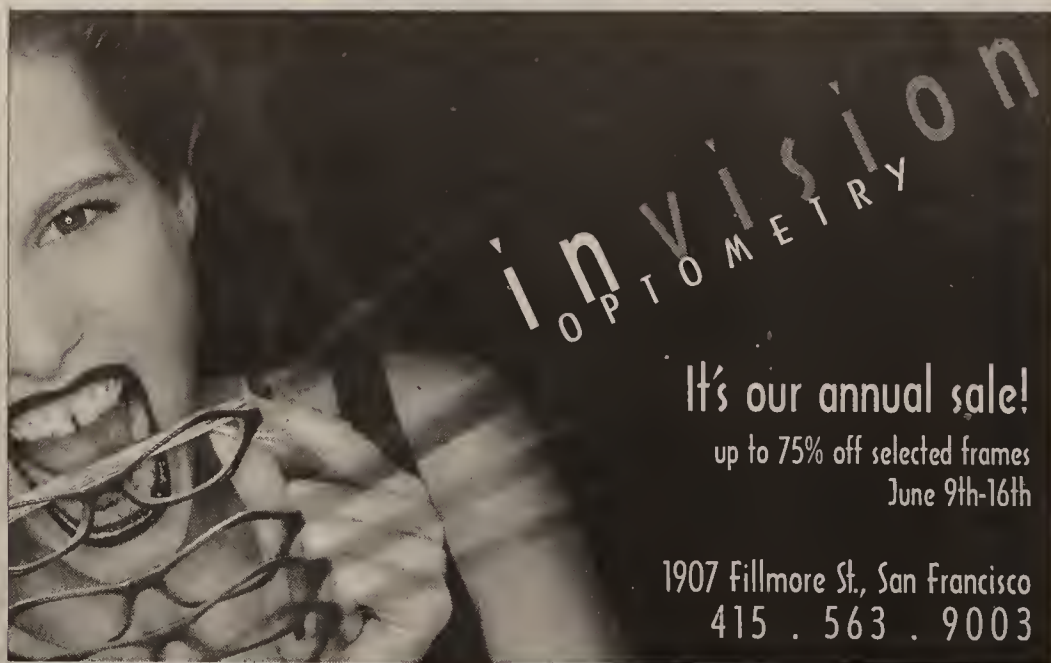
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Invisible men

Mapping Hiroshi Teshigahara.

By Chuck Stephens

Always a contemporary, though never actually a cohort, of the group of filmmakers who came to be known as the 1960s Japanese new wave, director Hiroshi Teshigahara (1927–2001) was a mapmaker for modernity's wastelands, a trailblazer to nowhere in particular who seemed to believe that the shortest line between human identity and faceless oblivion was a crooked switchback leading ever downward to a sucking hole. As with Akira Kurosawa before him, his reputation in Japan was inexorably buoyed by the reception his much anointed "masterpiece," 1964's *Woman in the Dunes*, received in the West. But, rather like the protagonist of that film — an entomologist trapped in a sandpit with a selfless insect woman and ultimately transformed by the Sisyphean necessity of keeping his own extinction at bay — Teshigahara would spend the rest of his career attempting to scale the ever collapsing walls of his own acclaim.

Seemingly buried forever, the late Teshigahara left a cinematic legacy — the higher points of which are documented in a five-film mini-retrospective that begins at the New PFA Theater this Sunday — that has long been due for reevaluation. Included are the four fea-

ture films the director made in collaboration with novelist Kobo Abe and composer Toru Takemitsu — *Pitfall*, *Woman of the Dunes*, *The Face of Another*, and *The Ruined Map* — and Teshigahara's first film without Abe, the curiously titled *Summer Soldiers*, an antiwar film every bit as subject-specific and politically entangled as so much of his earlier work seems abstractly allegorical and politically disengaged. The best part of all, though, is that there's something here for Japanese film fans of every stripe — highbrow sensualists, pop art archaeologists, and genre-flick cultists alike.

If, for example, *Woman in the Dunes* — despite the wild-eyed eroticism of its heroine, played by veteran actress Kyoko Kishida with her usual blend of distorted passion and underlying derangement — has long left the gritty taste of art-film turgidity in your mouth, fear not. The refracted Seijun Suzuki-isms that infest *The Face of Another* and *The Ruined Map* will wash that grit away. In the former, a facially deformed Tatsuya Nakadai — seen at various moments as a talking skull, a bandage-wound hollow man, and a rubber-masked, pale-faced playboy from the mansion of the living dead — makes the mistake of turning to his psychiatrist for plastic

surgery. In the latter, Shintaro Katsu — best known for his career-long incarnation of Zatoichi, the blind swordsman — bullies his way through a sunglasses-at-night world of Tokyo drifters and microscopic sports cars, hoping to find himself in an ooze of go-go existentialism.

The archest of aesthetes in a cinema already superabundantly aestheticized, Teshigahara — the son of Japan's leading expert in ikebana — was trained as a painter and maintained a lifelong side-career as a ceramist. Tactility — from the grainy textures of sand and silver nitrate to the mole on Nakadai's mask — would remain his films' most commented-on surface pleasure, though beneath those surfaces the anti-farm realities of daily human existence forever churned. Documentary, it turns out, was the sinew underlying most of the director's work, and though this series doesn't include any of Teshigahara's numerous shorts, telefilms, and non-narrative projects (portraits of sculptor Jean Tinguely and architect Antonio Gaudi chief among them), it nevertheless provides two key examples of that tendency. *Pitfall*, described by the director as a "documentary fantasy," is an early attempt at integrating social reality (labor disputes among coal miners) and allegorical intensity (murder victims whose ghosts unsuccessfully haunt the living), and though it's a failure as a film (except as an enlightening corollary to Nagisa Oshima's later *Violence at Noon*), it nevertheless illuminates a through line that wouldn't fully reemerge until *Summer Soldiers*, a decade later.



Drawing lines: Japanese filmmaker Hiroshi Teshigahara was a mapmaker for modernity's wastelands.

A loudly colored study of American military deserters in Japan, on the lam from the atrocities they'd seen in Vietnam, *Summer Soldiers*, released in 1972, is as conceptually bold as the visual designs of Teshigahara's narrative features are floridly embellished. Thoroughly corrosive in describing how, while many "liberal" Japanese, eager to make a political point, agreed to open their homes to provide underground refuge for the fleeing GIs, their intentions and interactions were far from pure. It also manages to paint the AWOL Americans as sullen, surly, and in some cases simply criminal. Though entirely contrived, and cast with "non-actors" imported from New York, *Summer Soldiers*, in its sense of documentary as forum for open-ended discussion, proves as evasive as

Woman of the Dunes in its encouragement of endless interpretation. But just as this series so engagingly provides a new and diversified identity for Hiroshi Teshigahara, *Summer Soldiers* — its secret stunner — emerges from the archives with the same sense of time capsule doc-shock as the rediscovered *Dusty and Sweets McGee* once did. Vanished man, vanished men, walking the earth — or its celluloid equivalent — forever more.

'Hiroshi Teshigahara.' *Pitfall*, Sun/10, 5:30 p.m.; *Woman in the Dunes*, Sun/10, 7:25 p.m.; *The Face of Another*, Sun/17, 5:30 p.m.; *The Ruined Map*, Sun/24, 5:30 p.m.; *Summer Soldiers*, Sun/24, 7:50 p.m., New PFA Theater, 2575 Bancroft, Berk. \$7, \$8.50 for double bill. (510) 642-1412.

King leery

Tourists stranded in the Namibian desert attempt to survive on Shakespeare.

By Dennis Harvey

Right alongside baroque music, Proust, and summer squash, *King Lear* has never placed high on my personal list. Why is *Lear* better regarded than, say, *Timon of Athens*, another Shakespeare play about a completely annoying character who brings on his own destruction and begs our pity anyway? Sorry, but many, many exposures (even some I quite liked in themselves — Berkeley Repertory Theatre's Kabuki-style *Lear* in the late 1980s for one, the Reimann Opera Theatre's *Lear* for another) never got me. Aging patriarch sets his kids competing to prove who loves Daddy best and deserves majority-share inheritance. Two daughters duly kiss ass, then quite understandably throw the coot out, while a third is so selfless and pure she cannot bring herself to express devotion, let alone point out the sibs' blatant toadying. Passive aggression, thy name is Cordelia. *Lear*, thou art a royal prick. The Fool? So redundant in this company.

'Course, it's easy to play the blame game in our era, with good/bad parenting on perennial trial and filial loyalty no longer a given. Still, I can't take *King Lear* as tragedy — these people are all too deserving of permanent seats in the slapping machine.

Which brings us to *The King Is Alive*, a new Dogma flick — actually Dogma no. 4, released here well after *Julien Donkey-Boy* (no. 6) was authorized — that claims to be a modern-day *Lear* adaptation. Which it's not. The *Lear* text is used as a motif, the story itself as a vague touchstone. More relevant perhaps to Danish Dogma 95 co-draftee Kristian Levring's film is *Survivor* or any other motley-crew-getting-ugly-under-extreme-circumstances situ-dramedy. It's an art-house *Airport 1975*. Which is neither a good nor a bad thing. Nor is it an important thing, pretentious aura notwithstanding. But it's a kinda interesting thing. Cinema, both high art and low, does goose your

attention whenever disasters are visited upon ordinary people.

Not that you'd mistake the crew here for anything but thespians in theater-game hyperdrive. Their luxury bus breaking down in an abandoned mining town amid sub-Saharan desolation, a dozen characters unravel while awaiting rescue or death. On the latter front, starvation and thirst soon look less threatening than bourgeois backstabbing. Who'll snap first, most fatally? Who will be sacrificial-innocent Cordelia? As suspense sorta kinda mounts, one lofty thinker type (David Bradley as Henry) gets the bright idea that they all ought to stage *Lear* — which he's written out, from memory.

A semistellar international cast does a lot of heavy wiggling without much scripted support. (We never find out just why each Euro/American character is crossing Namibia in the first place, let alone what the individual back stories are.) Jennifer Jason Leigh plays a punky Stevie Nicks-type slut-cum-victim. It's a stereotype she invented, and deserves better than. Bruce Davison gets the Stellan Skarsgård role as weak, rascally husband to Janet McTeer, a childless "bitch" so mannishly self-loathing she seems a 1960s movie lesbian. Romane Bohringer plays a French intellectual who's as mean as skunkweed. Chris Walker is the working-class Brit macho man who does everything wrong to impress a snob dad (David Calder) and mousy wife (Lia Williams).

The Namibian driver (Peter Kubheke) is, as you could expect, used as a sexual-jealousy widget between the white women and men. A sole local resident (Vusi Kunene as "Moses") in this abandoned mining town (who presumably survives on the vitamins in air, since he never moves) delineates the

ensemble's collective deterioration in voice-over: "Out here is silence.... They didn't understand the desert...."

Other characters scarcely distinguish themselves enough to require mention. *The King Is Alive* is shallow nihilism. Yet it does pull you in, after a fashion. Reversals of fortune arrive with both conceptual banality and pulpy kick intact.

But the usual Dogma caveats apply. Does heightened video-filmic reality truly heighten the truthfulness for anyone but overindulged actors and crew? You might even finger *The King Is Alive* as an essential mismatch of technique and content: Dogma's faux-documentary immediacy does zilch to capture the sense of fatal time passing or the desert's indifference to human time. Similar landscapes were granted far more awesome and alienating physical scale in any 10 minutes of Bertolucci's *The Sheltering Sky*.

Nonetheless, this film is more Paul Bowles than Shakespeare — its exoticized fatalism suggests tourism as a trap sprung to expose sign-ons as the shrieking rodents cruel Mother Nature knows they are. Blow, wind, blow: Fools are like tumbleweeds. They're useless, but entertaining as they roll by.

'The King Is Alive' opens Fri/8 in the Bay Area. See Movie Clock, page 94, for show times.



Desert pose: Shakespeare goes tourist class in Dogma no. 4, starring Jennifer Jason Leigh.

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Romantic vision

Cal Shakes' revives *Cymbeline's* spirit. By Brad Rosenstein

It's only recently that Shakespeare's romances, long misunderstood and undervalued, have experienced a sea change in appreciation. Their loose-limbed plotting, emotional ambivalence, and complex blends of comedy, tragedy, and fantasy now seem a better fit for the times. And in the right hands these plays can emerge as rich, even profound, gems. The fractured fairy tale of *Cymbeline* has undergone some revelatory reimaginings, and Daniel Fish's production, which opens the California Shakespeare Festival's season, makes a significant bid for the play's glories and depths.

Christine Jones's remarkably streamlined white set has the asceticism of a gym, which is an appropriate metaphor for the world of masculine striving and competition that dominates the play and inflicts so many pains. The one drop of color in the austere environment is the blood-red chamber of Imogen (Jenny Bacon), who is also the production's only female character played by a woman. Conventional readings of Imogen make her a secular saint, but for Bacon the blood-red motif is more than just a fashion choice: she's a real woman driven by the impetuosity of love.

Fish doesn't skimp on the play's humor, particularly its absurd coincidences, but his underlying tone of dark gravity means to make the play's very unbelievability a provocation to faith. It doesn't quite succeed with that goal, but what this splendid production does is underscore the complex fascination of an underrated play, finding the resonance of its tortured psychologies and lyrical flights.

Bacon goes over the top in bringing Imogen down to earth, but her excessiveness is well placed in this play of excess. Jonathan Haugen is oily perfection as Iachimo, James Carpenter does beautifully nuanced work as Belarius, young Max McClure is a marvel at the piano and in multiple roles, and Lee Williams is the coolest, bluest Jupiter you've ever seen. Scott Zielinski's striking lights paint the Siesta Valley hills red and blind us with psychic illumination. Best of all, Fish comes at the play with a wonderfully articulated vision that serves the text while letting us see it anew.

Every generation seems to discover in Shakespeare what it needs from him, and our own postmillennial shift from cynicism to a new shade of spirituality is reflected in this production. For my taste, I'm afraid the characters

never emerge far enough from the limits of their genre to embody the miracle of forgiveness that Fish and company see there. But after an extremely promising first season as Cal Shakes' artistic director, Jonathan Moscone begins his second by delivering the goods: this is fresh, intelligent, well-executed stuff.

'Trojan' traffic

With his *Big Love* still running at Berkeley Repertory Theatre and *Trojan Women: A Love Story* opening at the Next Stage, Charles Mee is everywhere you look these days. The one-time "alternative" playwright is quickly becoming anything but, so it's refreshing to see Mee's work in a small-theater setting again in this Crowded Fire production. Yet the only small thing about this ambitious presentation, which includes 16 actors and a four-person band, is the Next Stage space itself, which creates some traffic challenges for director Rebecca Novick.

Trojan Women: A Love Story recasts Euripides and Virgil in Mee's now-familiar form of mad heterogeneous collage: a mix of contemporary discourses ranging from Emily Post and the Kama Sutra to Dennis Potter-style karaoke. The play resides right on the cusp between the darkness of Mee's earlier work and the spirit of passionate loving that imbues his more recent plays. In fact, the play's first act, set in the bleak aftermath of the Trojan War, and its second, which recasts the Dido and Aeneas romance, seem to neatly encapsulate this split: it's as if Mee had fallen in love during intermission.

Mee has been fortunate in finding directors highly responsive to his works' wild internal logic, and by comparison Novick feels a bit cautious. Things start to cook, however, with Linda Jones's excellent turn as an unhinged Andromache, and they take off with Juliet Tanner's rocking Cassandra. Paul Lancour, Cassie Beck, Bret Anderson, and Marin Van Young contribute bright work, and by the second act the company seems perfectly at home singing '40s standards while people love and die. The play's epic demands are a definite stretch for Crowded Fire, but one this vibrant company seems ready to make. ♦

'*Cymbeline*.' Through June 24. Tues.-Thurs., 7:30 p.m.; Fri.-Sat., 8 p.m. (also Sat., 2 p.m.); Sun., 4 p.m., Bruns Memorial Amphitheater, Gateway exit, Hwy. 24, Orinda. \$22-\$41. (510) 548-9666.

'*Trojan Women: A Love Story*.' Through June 24. Fri.-Sat., 8 p.m.; Sun., 7 p.m., Next Stage Theater, 1668 Bush, S.F. \$12-\$20. (415) 675-5995.

PHOTO BY KEN FRIEDMAN



Delivering the goods: Daniel Fish's production of *Cymbeline*, which includes Stephen Barker Turner as Posthumus, opens the California Shakespeare Festival's new season.

Double plus

Joe Goode and Sonya Delwaide both score hits.
By Rita Felciano

Last weekend two choreographers, Joe Goode and Sonya Delwaide, proved that no matter how high the temperature is, they can raise it. Both of these artists, who couldn't approach their craft in more different ways, reminded us that a personal voice and an ability to shape material are still essential assets.

Though Goode's world premiere of *What the Body Knows* (May 30–June 3) broke little new ground, its exploration of body memory resulted in one of Goode's most satisfying recent pieces of dance theater. The choreography, richer than it has been in the past few years, punctuated, fused with, and, best of all, amplified the text convincingly.

Goode's writing — funny, musically lilting, and thoughtful as ever — has acquired a darker edge; not even a trace of sentimentality marred this excursion into the frailties of our precarious lives. Elizabeth Burritt, who has been with the company since its inception in

Felipe Barrueto-Cabello in a hellish duo. In another partnering — between picking-at-himself Marc Morozumi and a less verbal but articulate-through-movement Vong Phrommala — language set up the relationship, but martial arts-inspired choreography added complexity.

Delwaide doesn't have her own company. So she did the next best thing: she hired some of the best dancers around, primarily members of ODC/San Francisco. Her varied program (May 31–June 3) presented two world and two Bay Area premieres. *Suite sans Suite* is one part of a longer piece, which will be performed later this month by Axis Dance Company, the presentations focused on individual abilities — a twirling ballet dancer's saltimbanque solo, a sitting man's ability to contextualize gestures, two physically unequal dancers' partnering.

L'attente was an exercise in good intentions but cumbersome choreography for 18 well-trained Berkeley Ballet Theater students, who apparently also study modern dance. Capitalizing on teenagers' propensity to congregate in groups, Delwaide gathered them into small ensembles and gave them a workout with kaleidoscopic formations involving flexible upper-body work.



Goode in the garden: Felipe Barrueto-Cabello, left, and Marc Morozumi performed in Joe Goode's *What the Body Knows*.

1986, mastered the delivery of Goode's tonal nuances as if they were a birthright; Paul Benney, in his first year with the ensemble, had an excellent ear for a Virginia twafg.

Goode opened his performances with three site-specific installations in various spots in Yerba Buena Gardens. A stately, elegiac sextet for males right outside the theater proved mesmerizing. Its duets, vigorous and tender, melted the dancers into the natural environment, as they floated up into the panoply of trees or dove dolphinlike into the ocean of wavy grass.

Onstage the "rumblings of the body" yielded a series of mini-narratives, which were fresh in their specificity but not unfamiliar to Goode watchers. Burritt's "woman," who was "born to be sympathetic," built on her physically challenged mermaid role from *Take/Place*. Brilliant in twitchy choreography, Burritt moved through a torrent of conflicting emotions, from fury and impatience to tenderness and bathos. Sharp attacks, thrusting limbs, and aggressive but equalized partnerings melded Marit Brook-Kothlow and

Initially a lovely billowing quality carried the choreography toward some kind of atavistic ritual involving a feminist bride. But the exaggerated length and an apparent need to showcase as many individual dancers as possible had a deflating effect.

Of the two Bay Area premieres (magnificently performed by ODC members Yukie Fujimoto, Brian Fisher, and Brandon Freeman, former member Heather Tietz, Diabolo Ballet's Erika Johnson, and freelancer Kara Davis) *Apéro* proved to be a clear winner. Equally adept at designing meticulous gestures and large-scale trajectories, Delwaide dove into the social niceties and pretensions, moments of quasi-intimacy and near collisions that one is likely to encounter in any large party. The polite yet aggressive male duet between Fisher and Freeman was particularly rewarding. *Trä* (Wood) was at a slight disadvantage, since some movement material was carried over from the lighter-hearted *Apéro*. But throughout the night, one thing was clear: Delwaide deserves a company of her own. ♦

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What's the mutter?

Words pack the Luggage Store's new show.
By Noel Black

Pixilated rain—Omega Wookiee—dripping dodecahedron—cartoon cloud Q-bert mountain, and not necessarily in that order, is just some of what Will Yackulic's new painting on paper, *Bent*, seems to mutter and grunt amid a fleur-de-lis pattern from the cover of a Julia Child cookbook. The title (and feeling) announces itself in a stylized, self-consciously designed manner next to a peculiarly fecund group of peaches near the bottom of the page. I say "mutter and grunt" because these paintings, along with the 3-D photographs and calligraphies of Tauba Auerbach and the "bustrophedon" (a word that I couldn't find in the *OED* but that I take to mean "lines in a poem or story that are written alternately forward and backward") paintings of Benjamin Prince, all tell stories while bringing in language and its visual presentation — retelling the way they tell. Emerging from a city bloated with the superfluous, hyperdesigned, and disassociated information of phantom commerce, all the works redress the present, and re-see it.

The most immediately striking works in Yackulic's new series of paintings on paper announce his subject and theme: a gray-and-dull orange marquee-like painting situates Chewbacca next to the word "Beowulf" in an early-'80s data font, and a black-and-white painting sets the portraits of the Wookiee and the poet Arthur Rimbaud side-by-side with the neologism "SIMULTANE" in Pez lettering below them. The surface value of both paintings is undeniably pop, and it might be tempting to simply consume and dismiss them, but the uneasy opposition of *Star Wars*' preliterary mascot to the title of the first written poem in the English language and to French poetry's original b-boy invite you to look beyond casual irony and surface ... if you feel like it. Chewbacca, by association, becomes a kind of Grendel figure — a monster from the preverbal woods outside society, and the contemporary equivalent of the bard as mercenary destructor of language. The associations are loose (and not without irony) but charged.

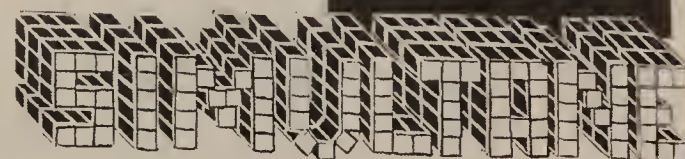
"Everything's so smart and articulate now," Yackulic said somewhat despairingly when I spoke with him. "You can't do anything that looks spontaneous without it looking

schlock. So I asked myself how I could do something with all the slick language and the packaging that's around and still reference something that people don't want to admit: that we're animals. People like to think of themselves as computers."

The drips of paint that fall from the lettering in both paintings reminds us that these paintings are, ultimately, paintings. And at the same time they are laments for painting's demise and for the loss of the stew of impulse that is subsumed by the rational in a culture of fear. The hero of Yackulic's paintings is inarticulate, confounded, and dumb-founded. Parts of words simply fall off, dissolve, reorder themselves, then

became more interesting when it was subtly manipulated. I don't really like the palette of modern culture. That's one of my most purely aesthetic choices. I think you can get so much out of simple colors."

Tauba Auerbach's installation was not up at the time of this review. However, Benjamin Prince's paintings also, as he says in his artist's statement, "mumble rather what they say" — a painting of a tongue with flowers at his most lyrical; an odd blob on legs titled *Vaginasaurus* ("Fuck it and you win a prize" written backward beneath it) at his most gleefully irreverent. The most deliberately staged instances of narrative language take place in *t*, a triptych with two panels that tell stories in the one-line-forward, one-line-backward "bustrophedon" style that drew me in so completely that the seemingly off-handed short story-poems they tell in hand-painted letters became mythic in the time I spent letting my brain flip back and forth to read them. The unbustrophedoned text in one of the panels, as I unraveled it, read, "this funerary song has 3 minutes 41 seconds: listen to it over and over again oh my god it's really good. It's almost like I wish someone I knew were dead so I could



Living with the beast: Will Yackulic juxtaposes the preverbal state to an overarticulate society, situating Chewbacca and Arthur Rimbaud in uneasy opposition in *Simultane*.

rearticulate. "Rimbaud's my Stephen Daedalus," Yackulic said. "He lived with the beast. He was trying to get with the preverbal intuitive, and sometimes it wasn't pretty."

Aside from the paintings' contrasts, their palette is muted: the scales of gray, powdery blues, dry oranges, and diffused whites invoke the choked range of light in San Francisco's monoclimate without the presence of landscape (he calls them "Chewy-Scapes"). Yackulic attributes this quality to his studies with one of Joseph Albers's students at SUNY Purchase in New York: "I found color

go to their funeral thing and hear it. What fun my friend just lying there dead and almost buried and me rockin' out." The colorful scalloped edges around the scruffy paintings, with their painted-on hairs, add to the effect that what you are getting is emphatically not a computer media-mediated show. ❖

'ING: New Works by Will Yackulic, Tauba Auerbach, and Benjamin Prince. Luggage Store Gallery. June 8–July 7, Wed.–Sat., 2–5 p.m. (opening reception Fri/8, 6–8 p.m.), 1007 Market, S.F. (415) 255-5971.

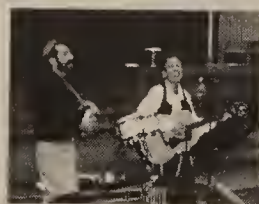
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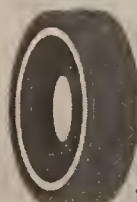
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POWERPLAY

There is an alphabet soup of terms covered here: S & M (Sadism and Masochism), B & D (Bondage & Discipline), D & S (Dominance and Submission), as well as activities ranging from piercing to "Lie back and enjoy because I'm taking over for a while." What differentiates some of these doings from those in awful newspaper headlines is that sexual power play is between consenting adults, and, whatever it may look like, the purpose is the exchange of pleasure.

***** The sub needs to establish exactly what his or her limits are. State specifically what you will and won't do, the kinds of fantasies that you want to be forced into. A good dom will run with the suggestions and try to take the sub to the edge of the stated limits [constantly checking in with the sub to see that he/she is OK], and possibly ask for permission to go further. There are several books out about learning to be dominant. Also some books about topping from the bottom. You might check with QSM, a catalog and on-line bookseller.

***** I love to watch how much she gets off on doing something I am telling her to do, and I think that's a big part of what makes it good. I'm watching to see what really rocks her, what she likes, and getting better at telling her what she has to do. I keep adding things to the repertoire, and "making" her do the things that make her the craziest.

***** A second opinion for the woman alarmed by her S/M fantasies: There no is no need to act out. You could enjoy S/M vicariously as a voyeur. First read *The Bottoming Book* by Easton & Liszt to understand the psychology of power. Then maybe you can watch live players having fun at a safe sex club. I know that San Francisco, Washington, DC and New York have them. Real power exchange play, unlike what goes on in porn, is safe, sane, and consensual.

***** I just finished a book, *Some Women* edited by Laura Antoniou, which contains 40 essays written by women involved in D/S. It was an eye opener to say the least. Try to find yourself a group, they are everywhere. In Philadelphia I have found a monthly get together to watch and learn, and it's a great place to meet like minded people.

***** We tried something new the other night. A few weeks ago we visited a website that featured pictures of penis bondage. It was... intriguing. Some days later I purchased a hank of small nylon rope. I used about 3 feet to wrap around my husband's erection leaving the head free. After teasing him with my tongue and lubed finger tips I covered his bound cock with a condom and straddled him! WOW! Very unique and extremely pleasurable sensations. I've used dildos/vibes with knobby protrusions and nubby rings but this was very very different. I had a quick crashing orgasm to start then started experimenting with all the different ways to slide his bound cock in and out. I'm sure the novelty of the situation had a great deal to do with my level of arousal but I'm looking forward to doing it again!!

From Isadora Almon's *Doing It: Real People Having Really Good Sex* (\$15.95, Conari Press) Available at bookstores or directly from the publisher at 1-800-685-9595

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It was a Saturday night, and the Covered Wagon was smoky and packed to capacity. People were sweaty and ripping it up pretty good at the bar. Tingling fingers of claustrophobia were beginning to slip up the spine and curl around our ribs. It was looking like we'd made a mistake coming early when we were only interested in the headliner. The possibility of unraveling and becoming a public spectacle emerged; we needed to find a cool hunk of sidewalk. Then the Lost Kids hit the stage.

There are moments when you know that you're flat-out witnessing the Power — when a performer taps into a mythic force running beneath the bedrock of everyday life and sprays it around the room. Singer Dante White hit the wellspring and then some. He jerked, lurched, twisted, and contorted — on his knees, then on his back — and came close to speaking in tongues and levitating right off the stage into low-grade orbit.

Meanwhile the band was cool and self-assured, laying out huge dollops of brown-acid psychedelic drool and fractured punk runs that were just too good to correctly describe after the fact because we had been sucked into the ether right along with White. Forty-five minutes became a blur; our heads were spinning, our arms felt like Jell-O, and when it was over, this much was sure: the Lost Kids are rock stars in the making.

But that's just a story within a story, because the Lost Kids, besides being Next Big Things, also hold the world record for shitty luck.

"When a band member leaves, it's devastating because of the talent pool," White said last week over a beer. "Our [last] drummer didn't want to be in bands anymore, and the other guitar player all of the sudden wanted to move to Portland to hang out. It's just happened to us so many times."

Every band has its own story — college roommates, high school pals, social misfits, leftovers from disintegrated groups — a basic formula with infinite variations. The case of the Lost Kids is familiar: a bunch of kids from an isolated community discover music, start a band, and work on the future. What makes the tale of the Lost Kids different is how far they had to go in order to come back home and become the Lost Kids.

Guitarist Jennifer Pearl and White began writing tunes and trying to figure out their next move after the implosion

Lost and found

The Lost Kids traveled to hell and back — OK, not hell, Detroit — before getting a grip on the future.

By John O'Neill

GUARDIAN PHOTO BY JOHN PERRY



Have you seen us? The Lost Kids have left behind the insularity of the Detroit scene and are on their way to stardom.

of White's Starlight Desperation. Having spent their entire lives living in the relative obscurity of Salinas and looking for a fresh start for the new project, the two packed up their amps and drove across half of the country to settle in Detroit. They selected the Motor City because, as Pearl explained, they wanted "to get the hell out of California. We'd lived here all our lives. I couldn't imagine a place that was more different than what I grew up in. I was right!"

When they arrived, Detroit was just starting to crawl out from underneath the wreckage that had become the local rock scene. Once a proud city that produced MC5, Mitch Ryder, and Cub Coda, as well as a clutch of marvelous cult acts like Unrelated Segments, Boys from Nowhere, and

Jagged Edge (plus *Creem* magazine), Rock City had fallen on hard times, churning out embarrassing hometown zeros like Insane Clown Posse and Kid Rock. Double-crossed by popular music but never out for the count, the local scene countered by returning to the old school with a new breed of bands looking to take Rock and Roll 101 and kick America squarely in the ass. The White Stripes, the Detroit Cobras, Bantam Rooster, the Dirtbombs, and the Go were at the heart of that what's-old-is-new-again club scene. Pearl and White pulled a band together and, christening themselves after a little island in the Detroit River, jumped into the fray as Belle Isle.

"People were saying the scene was dead, and it was a recessive period,"

Pearl said. "But things got good right after we got there. There were a bunch of good bands. They all had the same members too."

"No one realizes that there's a small core of people responsible for all these bands," White added. "But we were accepted right away. All of our shows were massively attended, and we were popular. Every time we call, they still beg us to move back! It's a different place. Everyone out there is a rock historian."

Belle Isle, owing an equal debt to the Stooges, 13th Floor Elevators, Bo Diddley, and Love, tore up the local scene alongside the other would-be liberators of the Motor City for the better part of a year and a half. Rounded out by Detroit scenesters Dave Buick (Go!), Ben Blackwell

(Dirtbombs), and Jeff Klein (Jack Oblivion Band), the band went into the studio with Jim Diamond, Detroit's one-dimensional answer to Jack Endino and the only real option for bands on a budget. Though enough material for an EP was culled during the session, White and Pearl eventually found themselves becoming disenchanted with the music-community-that-could for the very reasons that gave it its strength: all of the best bands shared the same musicians.

"It was so insular, and people spread themselves thin," Pearl said. "We didn't want guys who couldn't be giving 100 percent to the band. The people [in Detroit] were amazing and made our stay worthwhile, but Jesus Christ, there was nothing to do! Plus California kicks ass. When I got up an hour earlier to scrape my windshield to get to my shitty fucking job at the deli, I thought I was in hell."

So Pearl and White kited back to Salinas and looked up some old friends to restart the band. They tapped childhood pal and ex-Starlight Desperation bassist Yasmine Smith, drummer Tod Hulphers (who replaced Jason Riddle since our Covered Wagon epiphany), and guitarist Dana Lacono as a temporary fill-in, and the gang that grew up together decided to stay together, re-launching themselves by nicking the title of one of their old tunes. ("All the good names are taken," White deadpanned).

They've also decided to release the Detroit sessions as an EP called *Belle Isle Is on Fire* (GSL). The recording stands as one of the finer albums to come from

the new Motor City scene; it confirms that the new California-based lineup is vastly superior to the Detroit All-Star session. And with the touring lineup in place for a national jaunt later this summer, White and Pearl finally seem to have a solid hold on the future. It may have taken a while, but the Lost Kids are finally ready for stardom.

"It's a bit of a phenomenon in that we've known each other for years," Pearl said. "But I had to move halfway across the country and back to form a band and realize how important the people are to me." ❖

The Lost Kids appear with Bantam Rooster and the Skirts, Sun/10, 5:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$6. (415) 621-4455.

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a&e liner notes

by lynn rapoport

Losing my cool

I always knew better than to let on that I knew the words to "Closer to Fine." My impressionable years were spent proving myself to kids who listened to the Exploited. I couldn't expunge all traces of good-natured folkiness from my family life, but at least I could nurture friendships with people I wouldn't dare bring by the house. A worthwhile teenage pursuit, to be sure. But more than a decade has passed, and I'm still such a ninth-grader. If I could just dispose of my inner child, surely I could bring myself to listen to Amy Ray's solo album, *Stag*, during daylight hours instead of stealthily waiting for the rest of the kids to go home. It never works anyway. In publishing, there's always someone left in the office to laugh at you.

It was my slavish adoration of the Butchies — who play on the album and toured with her — that led me to Ray. By the time she got onstage at Slim's, I could recite back-stories and lyrics from *Stag*. I knew that Joan Jett played guitar and sang backup on "Castrator," that the Rock 'A' Teens sat in on "Black Heart Today."

I keep reading how far Ray's stepped away from the Indigo Girls for *Stag*, but that's not why I'm so attached. The first song, about a disreputable boy who's gone down to hell to burn, is straight out of the bluegrass cautionary tales of my childhood. On "Measure of Me"

she sings about trying to separate identification from infatuation. "Castrator" begs to be rid of "the strong in me," the part that turned the girls in her high school into objects ("I see you licking your lips at the slope of her hips / I got disgusted with my own ownership"). "Black Heart Today" is about those sorry moods when you know better than to lash out at those who love you and do it anyway. I should have the lyrics tattooed somewhere painful.

I see bits of myself in all of these songs, but "Lucystoners" is what won my own black heart, because in it I hear my muted frustrations with the music press, with women in rock as a genre, or more like a fad that's come and gone. Ray calls out Jann Wenner, *Rolling Stone*'s "fearless leader," spitting all over his rock and roll legacy, shredding his dignity with naughty words. She takes him to task for lacking the guts to give women their due — or at least let them keep their clothes on for the photo shoot. "Lucystoners don't need boners," Ray and the Butchies chant at the end of the song, like a nursery rhyme, like a game of jump rope.

It's a toast to Lucy Stone, a 19th-century protofeminist who took no shit. It's an elegant diatribe, circling through a black hole of media hype, shock jocks, bars like boys' clubs, each one with "a dressing room wall where the rockboy band will make its mark — one hundred different pictures of pri-

vate parts and some girl going down." I sing it while I'm waiting for the bus, in the shower, alone at work. It makes me feel better while I flip through *Spin*'s top 40 most brilliant musicians across all time and space this fiscal quarter, where boys trump girls four-to-one. At least someone is pointing a finger at magazines whose rock-star catalogs look like bachelor parties, complete with girls jumping out of cakes.

An interview with Ray at *Rolling Stone*.com dealt with the situation by declaring in the intro that Wenner was "merely a symbolic figure." No big deal. Ray *merely* chose him to stand in for everything that's wrong with the rock music industry.

Is it worth getting mad at a rolling stone with so much plant life on it that it's shoring up the ozone layer for future generations? And boners, school-yard name-calling — how uncool is that? About as uncool as spouting about sexism in these heady postfeminist times in which the music press prepares artifacts for future archaeologists who will conclude that female musicians at the beginning of the third millennium were largely skinny, tuneful nudists.

Sometimes I get sick of the sound of my own complaints. But you know what? "Lucystoners" makes me wish I could go back in time to all the moments when I held my tongue. ❖

E-mail Lynn Rapoport at lynn@sfbg.com.



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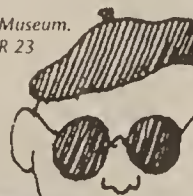
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got it bad

by jeff chang

Broodwise

This summer promises more Rasta vengeance with fire-starting riddims — Sizzla's *Taking Over* in late June and Capleton's *Still Blazing* in early July. In the meantime, the brood of rootsmen Morgan Heritage and Kymani Marley offer more simmering versions.

It's tempting to call Morgan Heritage an American counterpart to the Melody Makers. Certainly that was probably some A&R person's idea on signing the Springfield, Mass.-raised sons and daughters of '80s American reggae lion Denroy Morgan back at the height of the rap-reggae crossover. But if the Melody Makers moved from roots imitators to promising worldwide pop to sunny, hotel-chain elevator music, Morgan Heritage is at once more traditional and more progressive.

The group locks into Wailers-era tempos, and lead singers Peter and Gramps invoke Marley and Tosh's treble-and-bass interplay. After seven years and six albums, the easy skank of *More Teachings* (VP) reflects craft and skill, peaking with the gorgeous talking blues of "Questions" and last year's dancehall favorite, "Down by the River." But the album barely hints at their potential, which they somehow always distill in their blazing singles. To appreciate Morgan Heritage's as-yet untapped genius, hunt down

the 45s on brilliant single-riddim, various-artist albums like the *Family and Friends* (RAS) series, *Down by the River* (VP), and *Gniz in the Ghetto* (VP). It's still to be seen whether they will find the same heights and lows as the Marley brood, and while *More Teachings* is easily the Morgans' best album yet, one hopes there's better still to come.

The charismatic Ky-Mani Marley, the estranged American son of Bob Marley, faces a different issue. Ky-Mani's only memory of his father comes from a visit taken to the elder's Nine Miles birthplace. It's tempting to read his lyrics of betrayal and loss in light of his father's early passing and the family's subsequent estrangement, an interpretation he certainly encouraged with the tragic, tortured single, "Dear Dad," a debut album versioning his father's songs, and the more recent dropping of his last name in promotional materials. Ky-Mani's 1999 album, *The Journey* (Gee Street), was heartfelt and artful, an attempt to reconcile reggae and hip-hop roots in Jamaican and Jamaican American households. But it's quite possible that his refusal to trade on the cachet of the platinum last name prevented him from going anything more than Tamika gold.

Still, Ky-Mani is clearly a voice that demands attention, not merely for the gee-that-sounds-just-like ef-

fect, a fate that swallowed Ziggy whole. His third album, *Many More Roads* (Artists Only), is a straight-ahead return to roots, an appealing record in the mold of *Uprising*. Check "Sea-Ba-Dar," a scathing, social critique of the jiggy life, delivered in an intoxicating vocal over a churning riddim. On the title track Ky-Mani decides to carry his cross without bitterness: "You neglected, rejected, and ejected me, still it's only love I have." Even if you don't know the whole, sad back story, it's an affecting performance. And "In a de Dance," a combination with Spragga Benz, the two find a happy halfway point between the Marley legacy and the post-Buju dancehall era.

As temperatures and tempos begin to warm, pick up Buju Banton's *Ultimate Collection* (Hip-O). This is not the definitive collection; it focuses mostly on his conscious sides. (A fine VP anthology of Penthouse singles later this summer will fill the gap.) And there are minor complaints to be had — the amateurish mix of "Ring the Alarm Quick" wouldn't satisfy the least-discriminating dancehall crowd. But any set that collects "How the World a Run" (big up Dave Kelly!), "Deportees (Things Changed)," "Sensemilla Persecution," and "Fake Smile" alongside classic sides from *T'N Shiloh* is worthy of praise. Dancehall starters, rush out and cop this. ❖

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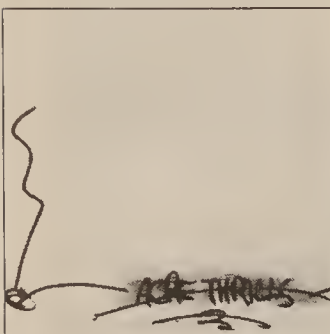
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U.S. Maple

Acre Thrills (Drag City)

Appreciating *Acre Thrills* requires real determination and patience. At least, it did for me. Because, basically, U.S. Maple play like they're stuck in the first 30 seconds of a sound check and there's no place they'd rather be.

On first listen I skipped through the whole album trying to find something to grab on to. The songs, though slow, don't stay put, and the band members often seem oblivious to one another. Pat Samson's drumming is unsettling, a grab bag of cymbal crashes and truncated rolls punctuating a plodding beat. Guitarists Todd Rittman and Mark Shippy lurch and skitter into and over each other. And Al Johnson's inarticulate exhalations hang in the middle ground, his lyrics fittingly unapproachable. It's the kind of music that leads people to say the band playing it is "deconstructing rock."

After about a half dozen attentive listens, though, something happened: I caught myself trying to play along on air guitar, and I realized that the cacophony had begun to cohere. Now the songs somehow seem complete; they make sense. I can't imagine them as other than how they are. I get excited when I hear Samson count down with his drum sticks at the beginning of the untitled, instrumental fourth track, whose indie rock power chords crumble into sour notes and ripples after the first few seconds, only to return halfway through the song. And the constipated, implied funk of "Open a Rose" is what Fugazi might play if Guy Picciotto were trying to lure a little girl into his car.

And yet I don't know how much I actually like *Acre Thrills*. It's certainly not a pleasant album, and it's not really even something you listen to; you deal with it. But in the past two weeks it's been in my stereo more than anything else, and each time I play it, I react differently, butt my head against it, discover a new facet. Sometimes it's nice to work for what you've got. (Scott Auerbach)

Cannibal Ox

Cold Vein (Def Jux)

Company Flow may have a dubious future, in light of their recent "retirement," but the axe grinders are not in absentia. Their spirit lives on

in Cannibal Ox, the Harlem duo who possess all of Co-Flow's clever antagonism and cacophonous head nods with a bit more street-comeer legitimacy. Produced by Co-Flow's El-P, Cannibal Ox's debut is a revelation, one of the few indie hip-hop releases with substance and style at a time when the most adventurous hip-hop is being made by artists on the Billboard charts.

Cold Vein's lasting impression can be found in its musicality, thanks to El-P's ability to balance noisy rhythms and simple, ear-catching melodies. Songs like "Ox out of the Cage" and "The F Word" are composed of sedimentary layers of distorted bass and drums, a heavy sound that is still controlled and focused — a very postpunk aesthetic. Dancing undemeath all the grit, on "Pigeon," for example, are innocent, contrasting melodies that give the songs character via an abstractly compelling hook. Part one of "Pigeon" is tugged by a sentimental, minor-key bass line that sounds like something the Cure would make, while part two spins to a simple stuttering guitar lick.

The songs would make profound instrumentals on their own, if not for the equally captivating rhymes of Vordul and Vast. Like Company Flow, both mix typical b-boy machinations (graffiti, rebellious youth) and social awareness (e.g., anti-Guilliani lyrics). Vordul fires short-worded phrases in a hypnotic monotone style ("Five digits cock biddy nine milli / One floor shine silly / Spun city one verb hit milly / Little girls spinnin' curls three-sixty / Livin' in a world shitty," he says on "Iron Galaxy"), while Vast is colloquial in a Vincent Price sort of way. Like their beats, both MCs are stylistically off-key but still manage to rock. Can Ox aren't out to impress by being prolific but rather by being proficient, harmonizing all the elements of their music to create a high standard that all indie hip-hop should strive to achieve. (Joseph Patel)

Trailer Bride

High Seas (Bloodshot)

Tennessee Twin

"These Thoughts Are Occupied" 7-inch (Mint)

The lone cowgirl and three cowguys in Trailer Bride hail from North Carolina and sound like they've lived too long not just in Chapel Hill but also in their own skins. Vocalist and multi-instrumentalist Melissa Swingle has a dry-throated drawl that's full of disgusted boredom as she sings about the landscape around her like a disinterested tourist. What makes her apathy so compellingly eerie, however, isn't the ho-hum way she describes dirty back roads and long-forgotten foothills; it's the flippancy with which she so casually sings of them as spooky places where "hearts are turned to stone" and "your face becomes a skull."

And ever since their 1997 debut Trailer Bride have sounded like they've never expected anything but a life full of death and desperation. It's unsurprising, then, that *High Seas*, their fourth album of barnyard noir, is infinitely scarier than the music of most honky-tonk

talkers. Throughout, Swingle spins tales of dancing outlaws and avenging ghosts that'd scare the bejesus out of even the most stoic listeners. The band take it all in stride, though, playing reverb-laden death waltzes and hypnotic hymns. It's one of the year's best, proving it's still possible to breathe a sense of mystery into even the most mundane surroundings.

Trailer Bride sound like they'll never get out of N.C. alive, but it's only because they've never expected otherwise. On their wholly enjoyable debut 7-inch, however, Vancouver's Tennessee Twin refuse to give up hope that they'll eventually escape their past and present. Led by Lucinda Wolfe, the band recall the Corn Sisters and Carolyn Mark, as Wolfe wonders when she'll ever find a way out of her life, her house, herself. She may not be going anywhere fast, but she ain't resigned to her surroundings like Trailer Bride: "Allow me to dream, it just can't be a sin" goes the A-side, summarizing exactly why Swingle may never find happiness but Wolfe just might. (Jimmy Draper)

Margie Adam

Avalon (Pleiades)

Neither emotional sincerity nor community-building strategies will buy 15 minutes of fame on MTV or Billboard's Hot 100. But from the time she released her 1977 debut album, Margie Adam never planned to take that ride. A groundbreaking women's music peer of Holly Near, Meg Christian, and Cris Williamson, Adam has defined cultural relevance on her own terms — serving for five years on the board of directors of the National Center for Lesbian Rights, touring on behalf of independent feminist bookstores, and acting as associate producer for the documentary *No Secrets Anymore* (about lesbian activists Del Martin and Phyllis Lyon). And she continues to make music that epitomizes, in her words, "the sound of loving women."

Adam's eighth album on her own label lives up to that characterization by virtue of both its contributors — including drummer-percussionist Jeanette Wrate and saxist-flutist Mary Fetting, among others — and songs ("Woman of My Heart," "A Woman's Work Is Never Done," "Woman in the Mirror") and irony-free lyrics ("in this sacred circle — I can hear our hearts talking," "our love keeps hope alive today") that veer little from a path trod for three decades: Adam sings in a pure, unornamented heart-to-heart style (Broadway without the salesmanship) that informs her three unabashedly romantic piano instrumental tracks as well. In overall sound *Avalon* is only a stone's throw from early Joni Mitchell, Laura Nyro, and Carole King (indeed, Adam covers King and Goffin's "Will You Love Me Tomorrow") but arrives as part of a long-term national-networking "Avalon Project," which aims "to raise the visibility of feminist, lesbian, and progressive culture within the larger community." *Margie Adam performs Fri/8, 7:30 p.m., Montclair Women's Cultural Arts Club, 1650 Mountain Blvd., Oakl., \$20-\$23. (510) 339-1832. (Derk Richardson)*

Black Heat

Declassified Grooves (Label M)

As any cratedigger can tell you — or rather, any cratedigger who actually listens to, rather than just brags about, the records he or she comes across — it's possible to find good music lying about neglected, but seldom does one stumble on that long-lost fabulous band, ignored in its day, forgotten over the years, and begging for rediscovery. It is not uncommon for an outstanding single to have been overlooked, but it's very rare that a worthwhile album or series of albums — where a band innovates in some way, or at least produces consistently knockout material — suddenly appears.

Black Heat, a funk band once based somewhere in the East that recorded at last two albums for Atlantic in the early '70s — the liner notes and a Web search don't offer much as far as biography is concerned — is no exception to the rule. *Black Heat* and *No Time to Burn*, released as a double CD called *Declassified Grooves*, on Label M, are

solid if mostly unspectacular albums, featuring outstanding playing, a ton of great energy, and some decent songwriting.

What's really striking about Black Heat is how much the band sounds like the hit makers of the day. "The Jungle," which opens *Black Heat*, was recorded in the fall of 1971. Not only does it borrow bits of the melody from Tower of Power's "Back to the Streets," released in 1970, but it also borrows a few of that tune's lyrics. Two years later, when the band went back to the studio, the title song of the new album was eerily close to Sly and the Family Stone's "I Want to Take You Higher," while another cut, "M&M," rips the guitar hook from War's 1971 "Slippin' into Darkness" — and the list goes on.

Still, if Black Heat was just one of hundreds of such bands working back in its day, it left behind some music that is well worth listening to — derivative or not. Besides, they don't make old funk bands anymore — so listen and be thankful. (J.H. Tompkins)

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full circle

by eric k. arnold

Chebbbed-out

Opening up to global rhythms is a challenge to American ears that have been weaned on a steady diet of repetitive, unimaginative pop. It makes the odd Latin rhythm or Afrobeat tune we might hear in a dance club seem exotic — and not exactly as accessible as, say, Destiny's Child's "Survivor."

It wasn't always this way. Back in the '60s, world music entered Western consciousness through artists like Babatunde Olatunji and Ravi Shankar, who were as ubiquitous as Cream or Jimi Hendrix in any self-respecting hippie's record collection. Since then, world music's entry into pop culture has been highly diluted at best. In 1973, Chris Blackwell commissioned overdubbed rock guitar solos on the Wailers' *Catch a Fire* (recently reissued with the original mixes). In 1988, Yemenite diva Ofra Haza made the Coldcut mix of Eric B. and Rakim's "Paid in Full" worth its weight in gold. More recently we've seen the trend toward "remixed" (i.e., Westernized) Latin, African, and Asian music on American and European labels. This is not always a bad idea — I wouldn't trade my copy of Femi Kuti's *Shoki Remixed* for anything — but this practice shouldn't be seen as anything more than what it is: the first world co-opting the third world.

My musical awakening happened recently in Cairo, a city of 15 million people. While riding in Cairo taxicabs, I heard the sounds of al-jeel and shaabi (Egyptian pop stylings), music that sounded cooler than an oasis in the desert. It may have been the hypnotic snake-charmer flutes that did it, or maybe it was the unmistakably Middle Eastern chord progressions, which fit the Islamic minarets and *sheesha*-smoking patrons of downtown Cairo coffee shops.

In Egypt culture clash was unavoidable and sometimes humorous. One taxi driver played a succession of techno-pop and new wave circa 1985, including — you guessed it — Madonna's "Borderline." A soldier in Tell al-Armarna confided to me his appreciation for Metallica and Eric Clapton. Then there was the felucca captain who jammed to Ice Cube's "It Was a Good Day" during a sunset excursion on the Nile.

At times the irony was pure synchronicity. After viewing a statue of the Egyptian *neteru* P'tah at Karnak temple, I chilled out in a Luxor hotel and played a mix tape that included a couple of songs by Ubiquity artist P'taah. Also on that tape was Sting's "Desert Rose," which was far more appropriate for the Sahara than for the commercial hyping luxury automobiles it's used in. And it goes without saying that "Desert Rose" would be just an average adult-contemporary ditty were it not for Cheb Mami, the Algerian rai master who wails all over the track.

I heard as much rai as al-jeel and shaabi, and on returning, I found myself with a craving for Middle Eastern music as well as for falafel, fuul, and fresh buffalo cheese. An excursion to Amoeba produced Soliman Gamil's *Ankh*, an album of traditional, if New Agey, Egyptian music; *Yalla*, a 1990 compendium of al-jeel and shaabi; and the standout, *Absolute Rai*, a four-CD compilation of Algerian dance music issued in 2001 by Virgin France.

Absolute Rai is Chebbbed-out to the max. In addition to Cheb Mami, the album features Chebs Bilal, Aissa, Fethi, Nasro, Khaleb, Hasni, Nabil, Zahouani, Abdelhak, Hassen, Aziz, and Tati, all of whom specialize in the tonal modulations familiar to anyone who's heard "Desert Rose."

Well-suited for use as background flavor or for an impromptu belly-dancing session, the songs on *Absolute Rai* aren't strictly traditional: Rob Base and Flavor Flav's sampled voices appear midway through Cheb Khalas's "Yalli Chef Ezzine." However, the turntable scratching and rap vocals (*en français*) on Cheb Mami and K-Mel's "Parisien du nord" helped my hip-hop-drenched ears to make the necessary cultural adjustment to more esoteric fare like Cheb Fethi's "Ya Ahmed" and Kamal Oujoi's "Mansak."

Any suburban kid can become thugged-out at any national retail chain, but to get Chebbbed-out takes considerably more effort. Globalizing your ears is well worth it, though. World music has become Westernized for our benefit; shouldn't we repay that debt by Easternizing our listening habits? A good place to start is Cheb i Sabbah's weekly Middle Eastern music party, Africa Asia Arabia. Forget your roll — get your Cheb on! ❖

Africa Asia Arabia. Tuesdays, 9 p.m., Nickie's BBQ, 460 Haight. Call for price. (415) 621-6508.

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3am-6am Chad
6am-10am TO Ted
10am-2pm Jay
2pm-6pm Carolyn

Thursday

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3am-6am Gabriel
6am-10am Adam
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Calendar

critics'
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and more

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June 6 Wednesday

Night fever If recent recordings with his Quartet West hadn't already proved that nighttime is jazz bassist **Charlie Haden's** prime time, he leaves no doubt with his brand-new CD, *Nocturne* (Uni/Verve). An all-star album worthy of Haden's prodigious credentials (which include time spent with the original Ornette Coleman Quartet, Keith Jarrett, Hank Jones, Paul Motian, and his own Liberation Music Orchestra), *Nocturne* tenderly probes romantic boleros by such composers as Arturo Castro, Marta Valdes, and Maria Teresa Lara. Saxophonist Joe Lovano and guitarist Pat Metheny help set the romantic "lights-out" listening mood, along with the players Haden has recruited for his *Nocturne* tour: Cuban pianist Gonzalo Rubalcaba, drummer Ignacio Berroa, tenor saxophonist David Sanchez, and percussionist Frederico Britos Ruiz. *Through Sun/10. Wed.-Sat., 8 and 10 p.m.; Sun, 2 and 8 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$5-\$30. (510) 238-9200. (Derk Richardson)*

June 7 Thursday

Truth movement There's a lot of must-see dance happening this weekend, and it's not all in San Francisco. Oakland-based choreographer **Randee Pauvre** follows in Isadora Duncan's footsteps by bringing her newly formed company Pauvre Dance to the Unitarian Church of Oakland. Don't jump to any diaphanous-garment conclusions, though: Pauvre is no Duncan. Rather, she's a ferociously innovative and technical choreographer with a highly developed physical language. Along with her impeccable cast of dancers, Pauvre creates alternate universes that are both human and otherworldly. Whether investigating loss, delving into triangular relationships, or exploring the gestures of former president Nixon, Pauvre proves time and again that she was born to make transcendent works of dance art. *Through Sat/9. 8 p.m., Unitarian Church of Oakland, 685 14th St., Oakl. \$12-\$14. (510) 663-3516. (Sima Belmar)*

Axe fx Somewhere along the line in her classical training (which gave her impeccable chops), Denver-based acoustic guitarist **Janet Feder** jumped the tracks and careened into a forest filled not with lions and tigers and bears but with Hans Reichel, Karlheinz Stockhausen, and Leo Kottke. On a new CD, *Speak Puppet* (ReR), the results are a kind of guitar music that you couldn't have imagined but which you've been waiting for, rife with surprise noises from weirdly tuned "prepared" guitars (classical, "wrong-string," and Dobro), samples, and special effects mixes. In the style of the late John Fahey, Feder never fully abandons melody, but neither does she let it get in the way of a genuinely unique vision. Following Feder is a performance by the Illuminated String Or-

8 days a week

June 6-13, 2001

that imagination and ambition are not limited by physical ability — and that its unique mix of performers intrigues choreographers. The results are impressive. Axis now owns works by Joe Goode, Joanna Haigood, and Bill T. Jones. This year it premieres *Secret Ponies*, choreographed for Axis's women by Stephen Petronio. Also in the program (titled "Voyages Elsewhere and Between") are *Suite sans Suite*, the second Axis piece by Sonya



Lean on me: "Murray Bowles: An Incomplete Retrospective of East Bay Punk Rock" documents a tight-knit local music community with photographs such as *The Pit*. See Fri/8.



Party time: Local band Los Mocosos play a mix of Latin rock and funk fusion, with some hip-hop mixed in for merry measure. See Thurs/7.

chestra. 8 p.m., Luggage Store Gallery, 1007 Market, S.F. \$6-\$10. (415) 255-5971. (Also Fri/8, 8 p.m., Tuva Space, 3192 Adeline, Berk. \$8. 510-444-3595.) (Richardson)

Good times Local six-piece **Los Mocosos** hail from a rich legacy of barrio party bands. Raised in the heart of the Mission, they have a feel-good vibe that comes from an early upbringing of War and Santana jams heard at neighborhood garages and house parties. Now all grown up, they intend to keep the party going, though with a decidedly modern flavor. Still strongly

rooted in the Latin rock and funk fusion of their musical ancestors, Los Mocosos also mix in some hip-hop and a contemporary political awareness. For example, the title of their latest album, *Shades of Brown* (Six Degrees), states their inclusive attitude. All are welcome at tonight's CD-release party. 10 p.m., Elbo Room, 647 Valencia, S.F. \$10. (415) 552-7788. (Joe Salas)

Above and beyond From its start as a small local group combining able-bodied and disabled dancers, **Axis Dance Company** has made it clear

Delwaide (who is also the company's rehearsal director); the new *Up Syncline*, by Axis members Alisa Rasera and Megan Schirle; the company's signature aerial piece, *Of Air*; and *Fantasy in C Major*, Jones's roaring success from last year. *Through Sun/10. Thurs.-Sat., 8 p.m.; Sun., 2 p.m., Cowell Theater, Fort Mason Center, Marina at Laguna, S.F. \$10-\$22. (415) 441-3687. (Rita Felciano)*

June 8 Friday

Sprouting new leaves

After nine years on the local scene, shouldn't **Baby Carrot** be Big, Grown-Up Carrot by now? From the sound of their new full-length, *Play Every Day* (Toc/Orchard), the straight-up power pop of their early days has sprouted into a more refined and mature indie rock with an element of surprise in every song (this sentiment also goes for longtime local power trio Speedboat, one of tonight's opening acts). And last year's Film School is not the same as this year's. Greg Bertens has seriously rejiggered his sound on *Brilliant Career* (metoo! Records), adding layers of moody keyboards and drum machine to the acoustic rock you've

heard him play before. 10 p.m., Edinburgh Castle, 950 Geary, S.F. \$5. (415) 885-4074. (Deborah Giattina)

Pit stop Though the East Bay punk scene has always been based primarily on the music, it's the surrounding tight-knit community that has kept said scene thriving for nearly 20 years. The cooperative spirit of punk comes to the forefront in 'Murray Bowles: An Incomplete Retrospective of East Bay Punk Rock,' a gallery ex-

hibition complete with historical info by Kate Knox and a thumbtack show space for other punk-minded photographers to contribute their shots to. Bowles has been documenting the bands and people involved in the East Bay punk scene since 1981; his photographs in this exhibit range from 1984 to 1996. The reception features performances by Ding Dang, Bowles's country-punk band, and by spoken word artist Wendy-O Matik. Through July 8. Reception tonight 6-9 p.m.;

June 9 Saturday

Grapes of redemption

A mother of 11 who grew up in California's Central Valley during the Great Depression, Dolores Huerta turned hardship into a lifelong commitment to social change. She founded the United Farm Workers union alongside César Chávez. She directed the UFW's grape boycott and headed negotiations for the first collective bargaining agreement between farmworkers and an agricultural corporation. Her lobbying efforts aided in the removal of citizenship requirements from pension and public assistance programs, helped put an end to the abusive Bracero Program, led to a general amnesty for undocumented immigrants in 1985, and won Spanish-speaking citizens the right to vote in their native language. She also helped establish vital medical, pension, housing, and financial services for farmworkers in the San Joaquin Valley. Now 71 and ailing, this indefatigable champion of the underdog is being honored as part of La Peña Cultural Center's 26th anniversary, and Berkeley mayor Shirley Dean has proclaimed June 9 Dolores Huerta Day. Culture Clash's Herbert Sigüenza MCs the celebration, which features Puerto Rican poet Piri Thomas, all-female salsa band Dulce Mambo, L.A. hip-hopppers La Paz, and others. Proceeds benefit La Peña and help pay for Huerta's medical bills. 7 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$20-\$25. (510) 849-2568. (Camille T. Taiara)

June 10 Sunday

Cinematic synthesis

Steer clear of a sunburn this weekend by ducking indoors for the next segment in 3rd I, a South Asian Film Series. This month's program consists of shorts by Desi women, including Kavita Bali's "Birth of a Butterfly,"

about a corporate Indian American woman who explores her ethnicity; Shanti Thakur's experimental "Seven Days to Burn," which explores the distinct yet similar pasts of the filmmaker's Danish mother and Indian father through photographs, historical footage, and personal memories; and Michele Taghioff's "Home," which looks at identity and homeland through the experiences of two women, one a second-generation journalist who returns to India after a long absence, the other a young woman grappling with her father's strict ethos. An informal discussion follows the screening. 2 p.m., Artists' Television Access, 992 Valencia, S.F. \$4-\$6. (415) 824-3890. (Anthoni Patel)

Cock rock The health of the Detroit music scene has caused some worry over the last handful of years. The once-mighty Motor City, which gave the world the Unrelated Segments, Cub Coda, Creem magazine, and, hell, the Nuge, has been sucking shit of late, what with the horrific In(s)ane Clown Posse and Kid Rock. So it's with a sigh of relief that we welcome the city's newest heroes. The White Stripes are getting the press, but it's Bantam Rooster who will make you remember exactly why you started snapping your cap over rock 'n' roll in the first place. Working their third release, *Fuck All Y'all* (Sympathy for the Record Industry), singer Thomas Potter barks at the moon like ol' Hasil Adkins on a primo bender while drummer Mike Alonso beats the drum as if the apocalypse were on. Opening for Bantam Rooster are the Lost Kids and the Skirts; come early for the BBQ. 5:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 621-4455. (John O'Neill)

June 11 Monday

Family style Brazilian brothers of Italian abstraction Fernando and Humberto Campana are taking the furniture design world by storm. Their whimsical but oh-so-viable tables and chairs are made with an economy of means, from simple, unfurniture-like materials that are easily found in their hometown of São Paulo — cardboard, tangles of rope, and brightly colored plastic tubing. Their work has been dubbed "tropical modern," a concept that sounds mighty appealing these summer days, and it perfectly describes pieces such as their elegant yet buoyant inflatable table and the transparent chair that brings to mind an extremely classy Sno-Kone. The Campanas deliver the final talk in the AIGA's 12th annual Design Lecture Series, and word on the street is that they're entertaining, provocative speakers. Cute, too. 7:30 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$20. (415) 626-6008, www.aigasf.org. (Glen Helfand)

Something about Moisés Tectonic Theater Project's riveting *Laramie Project* —

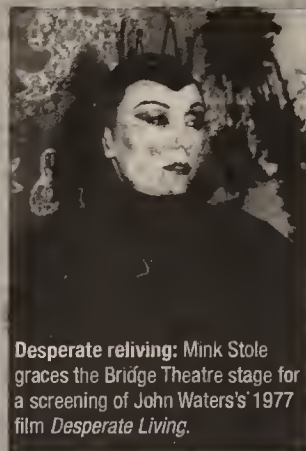
about Laramie, Wyo., in the wake of Matthew Shephard's murder — currently up at Berkeley Repertory Theatre, features company artistic director Moisés Kaufman as a character. The man himself steps forward here to discuss the process the company went through to create the play. The company is doing groundbreaking, exciting work, and to hear Kaufman speak is a unique opportunity. 6 p.m., Performing Arts Library and Museum, 410 Van Ness, Fourth floor, S.F. \$7. (415) 255-4800. (J.H. Tompkins)

June 12 Tuesday

Checkmate Producer, musician, rapper, entrepreneur, and leader of one of the most commercially and critically successful ensembles of the past decade, RZA is fondly referred to as the Abbot in Wu-Tang parlance. His own debut, *Bobby Digital in Stereo* (Geffen), was greeted with indifference on its 1998 release, undone by complaints that it wasn't conscious enough in light of the metaphysical rhymes, full of Five Percenter ideology, he had dropped on other Wu-Tang albums. But RZA has proved to be expert at confounding expectations, as those who attended the Clan's excellent two-night stand at the Maritime Hall last summer will tell you. Don't be surprised if you, too, lap up his irreverent, bawdy entertainment when he returns with underrated military fanatics Killarmy and Black Knights, the latter little-known outside of their appearance on the RZA-helmed soundtrack to Jim Jarmusch's *Ghost Dog*. 8 p.m., Maritime Hall, 450 Harrison, S.F. \$18-\$20. (415) 974-0634. (Mosi Reeves)

Hot spot

Show me your tits! 'Tis the season for **Midnight Mass**, the annual Saturday-night film fest that turns modern trash-ics like *Showgirls* (screening June 16) into full-on participatory extravaganzas. The wee hours of summer were made for naked sleeping-bag races and *Friday the 13th* (June 23), wet T-shirt contests and *9 to 5* (June 30), mother-daughter mud wrestling and *Strait-Jacket* (July 7), a *Zombie Ball* in honor of *Evil Dead 2* (July 21), *Pee Wee's Big Adventure* (tell 'em Large Marge sent ya, July 28), and a *Carrie*-themed prom (Aug. 4). To kick the series off in grand style, John Waters superstar Mink Stole sashays into town Sat/9 with *Desperate Living*. Midnight Mass host Peaches Christ, whose superior taste in films is surpassed only by her enthusiasm for them, interviews Stole onstage and sets the scene by transforming the Bridge into Mortville, *Living's* decadent sinkhole of backward-walking outcasts and fugitive ne'er-do-wells. Sat/9, midnight, Bridge Theatre, 3010 Geary, S.F. \$7. (415) 751-3213, www.peacheschrist.com. (Cheryl Eddy)



Desperate reliving: Mink Stole graces the Bridge Theatre stage for a screening of John Waters's 1977 film *Desperate Living*.

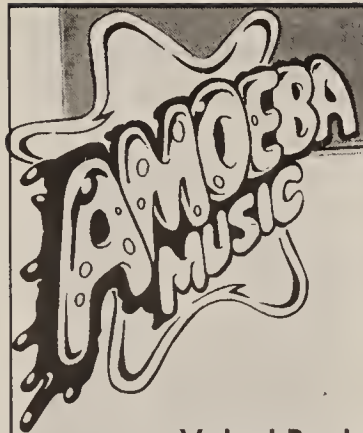
June 13 Wednesday

Jazz inheritance Con-juring a very specific mood and atmosphere is what **Spain's** music and performances are all about. The tuning of their guitars, the light brush of the snare drum, even their sleek vintage suits and neatly combed hair evoke visions of late nights spent drinking alone in a smoke-filled, dimly lit jazz joint of the '50s. That would be a fitting place in which to hear frontperson Josh Haden sing brooding tales of loneliness and love gone bitter in his breathy baritone. Though essentially a rock band, Spain owe much to their love of mid-century lounge, as well as to young Haden's father, jazz great Charlie Haden (see Wed/6 for his gig this week). They play tonight in support of a new album, *I Believe* (Restless). Laughing Stock and Miranda Lee Richards open. 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455. (Salas)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Intersecting lines: Axis Dance Company — including, from left, Stephanie McGlynn, Jacques Poulin-Denis, Nicole Richter, and Judith Smith — performs *Suite sans Suite*. See Thurs/7.





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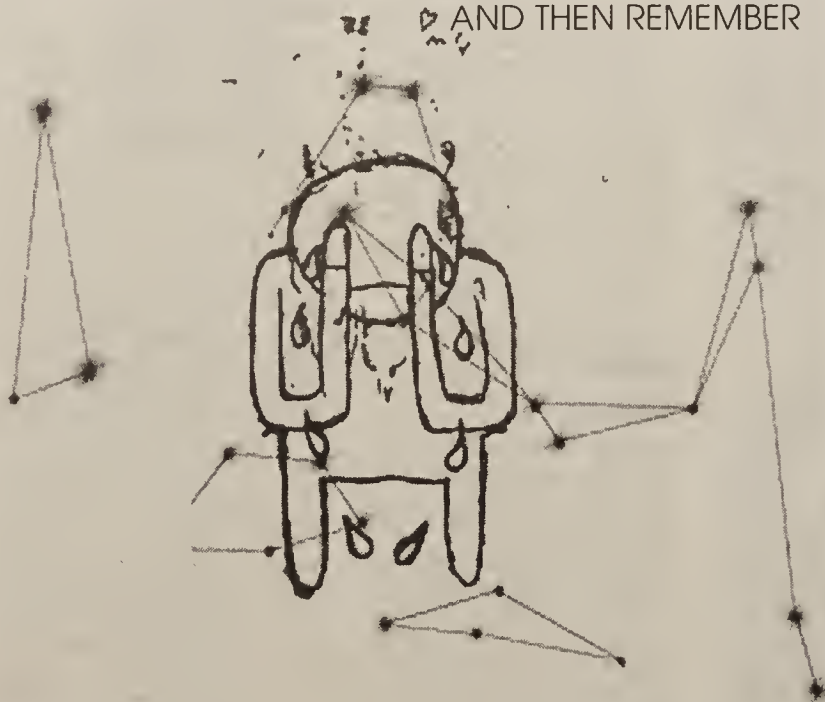
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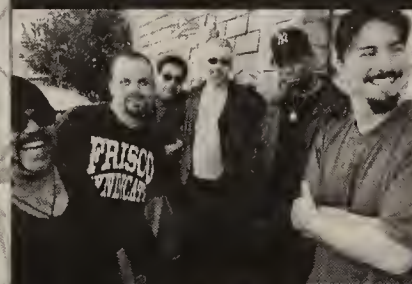


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music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 6

Rock/blues/hip-hop

Alabama Thunderpussy, Suplecs, Dixie Witch Bottom of the Hill. 9:30pm, \$7.
Blue Reptiles Blue Lamp. 9:45pm.
BBS All-Stars, Drunk'n Funk'n All-star jam Ruby Skye. 9pm, \$14-16.
Howie Gelb Great American Music Hall. 8pm, \$12.
Wayne 'The Train' Hancock, Three Bad Jacks Elbo Room. 10pm, \$10.
Kottonmouth Kings, Corporate Avenger, Funk Junkee, Sprung Monkey, Hesh, 26 Miles Per Hour Maritime Hall. 8pm, \$14.
Nothing Sacred Last Day Saloon. 9pm, \$3.
Open mic Nickie's BBQ. 8pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Royal Deuces, Bud Fox Five Hotel Utah. 8:30pm, \$4.
Virgil Shaw and the Killer Views, Wadada Leo Smith and Henry Kaiser ODC Theater, 3153 17th St; 863-9834. 8pm, \$6-10.
Tantrums, McAllisters, Real Sippin' Whiskies Covered Wagon Saloon. 9pm.
Tortoise, Nobukazu Takemura, Jet Black Crayon Fillmore. 8pm, \$18.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.

Bay Area

Lithium House Jupiter. 8pm.
Oozies, Millhouse, Youth Gone Wild Stork Club. 9pm, \$5.
Randy Todd Bison Brewing Company. 10pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Blair Jazz Project Butterfly. 6:30pm.
Andre Bush and Invisible City Bruno's. 9pm, \$7.
Simon Butler Gordon's House of Eats, 500 Florida; 861-8900. 9pm.
'Carnival Ad Nauseum' Kimo's. 8pm, \$5.
Cookin' With Kurt, Mushroom, Muons Tongue and Groove. 9pm, \$5.
Kevin Gibbs One Market Restaurant. 7pm.
Duncan James, Ned Boynton, and Bing Nathan Enrico's. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Steve Lucky and the Rhumba Bums Cafe Coma. 9:30pm.
Meg Mackay and Billy Philadelphia Plush Room. 8pm, \$15. Through Sun/17.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/7, Sat/9.
Paul Mousavi Eastside West. 9pm.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/7, Sun/10-Tues/12.
Kim Nalley Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Ricardo Scalas Top of the Mark. 4pm. Also Thurs/7-Fri/8, Mon/11-Tues/12.
Tom Shaw Carta. 7pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/8.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/7-Tues/12.

Bay Area

Charlie Haden and Nocturne Yoshi's. 8 and 10pm, \$26. Through Sun/10. See 8 Days a Week, page 54.
Shafiqat Ali Khan UC Berkeley, Hertz Hall, Berk; (510) 643-9990, ext 323. 8pm, \$15.

Folk/world/country

Kathi Goldmark's All-Star Country Jam Paradise Lounge. 8:30pm.
Mazacote Pier 23. 10pm.
Rory MacNamara Plough and Stars. 7pm.

Vivendo de Pao Boom Boom Room. 9:15pm, \$6.

Bay Area

Aux Cajunals Ashkenaz. 9pm, \$8.
Boplicity Cato's Ale House. 6pm.
33rd anniversary concert Freight and Salvage. 8pm, \$15.50-16.50. With Leni Stern, Jill Cohn, Pig Iron, Jenna Mammina, Purcell Sisters, and Ken Malucelli.
Whiskey Brothers Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzz, Damo, and Nicole and guests. 10pm-2am, \$5. House music with Tasho and guest Joaquin Garcia.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Beat Lounge Glas Kat, 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
Bondage A Go-Go Cat Chb. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Break An Sabin. 9:30pm-2am. Breakbeats with David Michael, Charlotte the Baroness, and Hank the Guy with Records.
Chiclett Paradise Lounge. 8:30pm, \$5. Mod dance party.
Construction An Sabin. 10pm-2am, \$5. Torque and Huey spin house music.
Oak Sparkle Cafe du Nord. 10pm, \$5. '70s and '80s music.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Drag Butter. 8pm. With Frenchy Le Freak.
Element Cellar. 9pm-2am. Drum 'n' bass and 2-step with residents and guest Andres Octavio.
Elephunk Rasselas. 9pm-2am, \$7. Hip-hop and funk with residents.
El Rio 7:30pm. Javier spins classic Latin music.
Gather Round Fuse. 10pm-2am. With Cinnamon Underpants and DJ Design.
Good Beats Blind Tiger. 9pm, \$5. With CK and Jim Hopkins.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Inside the Circle 26 Mix. 10pm, \$3. Afrobeat, jazz, and dub with Seti, Benwa, and Edaboss.
Looft Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Modular Lab Edinburgh Castle. 10pm.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Techno and trance with residents.
Quality Amnesia. 8:30pm, \$3. With Johnny Random and Jon C.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext. 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Rewind 330 Ritch. 10pm, \$5. T-Bone and guests spin old-school breaks.
Rock vs. Hip-Hop Royale. 9:30pm-2am. With Ted Shred.
Royal Lounge Dot Restaurant, 1611 Post; 922-7788. 9pm-2am. House music with rotating residents.
Salsa Con Clase Rocapulco, 3140 Mission; 648-6611. 8:30pm.
Sangria Backflip. 6-10pm. With Didje Kelly and Russell Vargas.
Seance Backflip. 10pm-2am, \$5. With rotating residents.
Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guest Village Culture.
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Water Garden Butterfly. 10pm. With Label.
Wednesday Sessions Galaxy. 9pm-2am, \$5. House music with rotating residents and guest EO.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and dance with DJs D, Joey Mazzola, and Alex Van Dune and guests.
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.

Radio 435 13th St, Oak; (510) 451-2889. 10pm-2am. '60s ska and Jamaican dub.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 8pm, \$23-165. A performance of La Traviata is given as part of the monthlong Verdi festival. Through Sat/30.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. The San Francisco Symphony is joined by the chorus, boys choir, and girls choir in a performance of Mahler's Symphony of a Thousand. Through Sun/10.

thursday 7

Rock/blues/hip-hop

Brass Monkey Blue Lamp. 9:30pm, \$5.
Savoy Brown, Steve Gornall and Blue Collar Blues Band Slim's. 9pm, \$12.
Caliban Johnny Foley's. 9pm.
Double Funk Crunch Tongue and Groove. 10pm, \$7.
Euphone, Lonesome Organist, Graham Conah's Jettison Slinky Bottom of the Hill. 9:30pm, \$8.
Fourground, Greenhouse Effect, Element of Surprise Paradise Lounge. 8:30pm.
Gay Barbarians, Evening Eagle Tavern. 9:30pm.
Albert 'King' Giles Skip's Tavern. 7pm.
Neil Hamburger, Canned Ham, Extreme Elvis Kimo's. 9:30pm, \$5.
Rickie Lee Jones Bimbo's 365 Club. 9pm, \$35.
Ledi and Anibade Cafe du Nord. 10pm, \$5. With DJ IJ.
Little John, Woolies Edinburgh Castle. 10pm.
Los Mocosos Elbo Room. 10pm, \$10. See 8 Days a Week, page 54.
Mz. Dee Boom Boom Room. 9:15pm, \$4.
Pure Ecstasy Glas Kat. 8pm.
Brittany Safranek Canvas, 1200 Ninth Ave; 504-0060. 8pm.
'Stinky's Peep Show' Covered Wagon Saloon. 9:30pm, \$5. With Mothertruckers, Load Levellers, and GC5.
Tea Leaf Green, Duroboros Last Day Saloon. 9pm, \$5.
Wonderland Avenue, Urban Warrior Hotel Utah. 8:30pm, \$4.

Bay Area

Alabama Thunderpussy, Suplecs, Dixie Witch Port Lite. 8pm, \$5.
Wayne 'The Train' Hancock Starry Plough. 9:30pm, \$8.
Alice Stuart Freight and Salvage. 8pm, \$16.50-17.50.

Jazz/new music

John Abercrombie Bruno's. 9 and 11pm, \$15. Through Fri/8.
Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Nicholas Bearde Jazz at Pearl's. 9pm.
Cabaret showcase Piaf's. 8:30pm, \$5.
Jay Collins Quartet Black Cat. 9pm.
Larry Ouglas Quintet Les Joulins. 8pm.
Dick Fregulia and Vince Gomez Cohalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Illuminated String Orchestra, Janet Feder Luggage Store Gallery. 8pm, \$6-10. See 8 Days a Week, page 54.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
Shan Kenner's Lithium Lounge Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Lorna Shanghai 1930. 7pm.
Meg Mackay and Billy Philadelphia Plush Room. 8pm, \$15. Through Sun/17.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/8-Sat/9.
BJ Papa Cafe Claude. 7:30pm.
Parlando Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Kevin Rayhill One Market Restaurant. 7pm.
Starlight Orchestra Starlight Room. 8pm. Also Fri/8-Sat/9.

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Bud Fox Five

Thur 6/7
8:30 PM Wonderland Avenue
Urban Warrior

Fri 6/8
9 PM Utah Girl
Famous Last Words
Fynn

Sat 6/9
9 PM Amy Meyers Band
Jessie Turner Band
Blame Sally

Sun 6/10
8:30 PM MilkTooth
Big Red Orange
Robber Barons

Mon 6/10
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Soul...7:30 sign ups FREE

Tues 6/12
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Anna Kristina Session
Vanessa Lowe

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Continued on page 60

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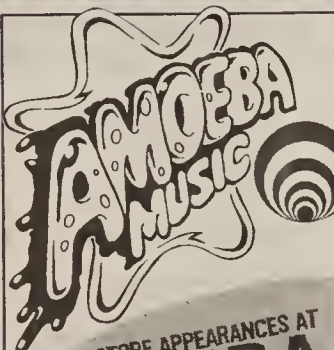
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MARK EITZEL

THUR., JUNE 21ST 7PM

LLOYD COLE
JILL SOBULE

SAT., JUNE 23RD 2PM

PAULA FRASIER

FRI., JUNE 29TH 7PM

DONALD GLAUDE

SAT., JULY 7TH 2PM

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music calendar

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Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Café International 508 Haight; (415) 552-7390.
Café Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 770 Haight; (415) 559-7111.
Deuces 2319 Taraval; (415) 566-9122.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Jouins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
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club guide venue directory

6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
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Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 826-7378.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.



Back to back: Meg Mackay and Billy Philadelphia play the Plush Room Wed/6 through Sun/17.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Caribbean Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ❖



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Thursday, June 7
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KNIGHTS W/ ROBERT
STEWART, MARK WILLIAMS
BABATUNDE 10pm

Friday, June 8
RED DI
REGGAE 10pm

Saturday, June 9
ROOT AWAKENING
W/ VINCE BLACK 10pm

Sunday, June 10
CHARLES MCNEAL
& COMBUSTION 5-9pm

Monday, June 11
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STRAIGHT AHEAD JAZZ 9-12pm
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music calendar

rock, jazz, folk/world,
dance clubs & classical

Thursday 7

From page 57

Bay Area

Charlie Haden and Nocturne Yoshi's. 8 and 10pm, \$26. Through Sun/10. See 8 Days a Week, page 54.
Jazzschool advanced jazz workshop BART Plaza, Shattuck at Center, Berk; (510) 549-2230. Noon. Downtown Berkeley summer noon concert series.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Boca do Rio Eastside West. 9pm.
Laura Chandler, Rachel Garlin Voodoo Lounge. 8pm, \$8.
Dark Hollow Band Atlas Cafe. 8pm.
Carlos Oliveira's Brazil Nordeste Butterfly. 10pm. With DJ SoMuchSoul.
Shannon Céli Band Plough and Stars. 7pm.
Ben Woodward Bistro E Europe. 7:30pm.

Bay Area

Keni 'El Lebrjano' Alhambra Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Sacred Journey City Center Plaza, 11th at Clay, Oak; (510) 628-8490. 5pm. Summer Sounds concert series.

Dance clubs

Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Amira.
Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Blend Velvet Lounge. 10pm-2am. World music with residents.
Burnin' Galaxy. 9pm-2am. Deep house with Seven and Corazon.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Capoeirista Justice League. 9pm, \$10. With Papi Chocolate and performances by dance troupe Abada and drum ensemble Loco Bloco.
Downlowd Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$10. Jungle music.
Earthbound Galaxy. 6-9pm. Seven, Blue, Smoove, and Chipwich and guests spin downtempo.
Elementary Movida Lounge. 9pm. With DJ Sloppy J spinning funk and soul.
Faith City Nights. 9:30pm-2:30am, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid. 10pm-2am. With DJ Dimitri and Tee and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Gravity Backflip. 10pm, \$5. With DJs Reda and Ahmir.
Hamachi Voodoo Lounge. 10pm-2am, \$5. With resident Erik Rumors and guests Mark Musselman and Aberration.
Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu-step with residents Chika and Dov.
Kit Kat Endup. 10pm, \$12. With resident Marc Jellybear and guests Julius Papp and Pete Avila.
Loose Joints The Top. 10pm-2am, \$5. Hip-hop, soul and house with residents and guest Spun.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch.
1984 Cat Club. 9pm. '80s music.
Orange Blind Tiger. 9pm-2am, \$5. Rare groove and breaks with Top Bill, Taka, Yoshi-to, and guest Cool Chris.
Pink Pony Paradise Lounge. 8:30pm. Dance party.
Popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Scott Carelli.
Rebel Girl 26 Mix. 10pm, \$4. One year anniversary party with Wax Chef and China Girl. Birthday party for Elyssa Pon.
Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy and guests.
Sessions Ten 15 Folsom. 6pm, \$3-10. Techno and trance with resident Greg Sandler.

Solid Light, 839 Geary; 474-3216. 10pm-2am. 2-step and house with Monty Luke and guests.
Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.
Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigel spin jazz breaks and funk.
Vault Club 238, 238 Columbus; 979-3031. 10pm. Grand opening with David Garcia and Terry Mullan spinning house, trance, and breaks.
Volume Cellar. 9pm-2am. With residents Jonathan Stuart and Seth.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got An Sabin. 9:30pm-2am, \$3. With resident Jon Brown and guests Butterfly and Seven.
Wild Thursdays Roccapalco, 3140 Mission; 648-6611. 8pm. Dance music.
Worldwide Lounge Royale. 9:30pm-2am. Worldbeat with Papi Chocolate, Corazon, Ron, and Ruben.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.
Dead DJ Nite Ashkenaz. 10pm, \$5. Digital Dave spins classic Grateful Dead tunes.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Ken Q.
Radio 435 13th St, Oak; (510) 451-2889. 10pm-2am. Metal night.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oak; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'quuz, and Ashanti Hi Fi.
Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.
Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, \$23-165. The opera continues its celebration of Verdi's life and art with a performance of *Aida*. Through July 1.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sun/10. See Wed/6.

Bay Area

Oakland East Bay Symphony Paramount Theatre. 8pm. Michael Morgan conducts the symphony in its season finale; works by Debussy and Mahler are performed.

friday 8

Rock/blues/hip-hop

Dave Alvin and the Guilty Men, Peter Case, Rick Shea Slim's. 9pm, \$14.
Ape Club Deluxe. 9:30pm.
Baby Carrot, Speedboat, Film School Edinburgh Castle. 10pm, \$5. See 8 Days a Week, page 54.
Bay Area showcase Rasselas. 9pm, \$10.
Will Bernard, Network: Electric Tongue and Groove. 9:30pm, \$10.
Brother's Keeper, Sick, Stitch, Uneath, Movement, Hostility Pound-SF. 7pm, \$7.
B-Side Players Elbo Room. 10pm, \$7. Through Sat/9.
Cinerama, Aislars Set, Ladybug Transistor, Lucksmiths Great American Music Hall. 9pm, \$12.
Jamie Clark and the Refractors Ireland's 32. 9pm.
Robert Cray Band Fillmore. 9pm, \$30.
MacGregor, et al Skip's Tavern. 9pm. Through Sat/9.
Miggs, Famous Last Words, Fynn Hotel Utah. 9pm, \$7.
1974 tribute night Bottom of the Hill. 9:30pm, \$8. With Carlos, ing, Smarties, Petrol, American Heartbreak, and Substitutes.
DM Butterfly. 11pm. With DJ Soulsalaam.

Continued on page 63

fridays

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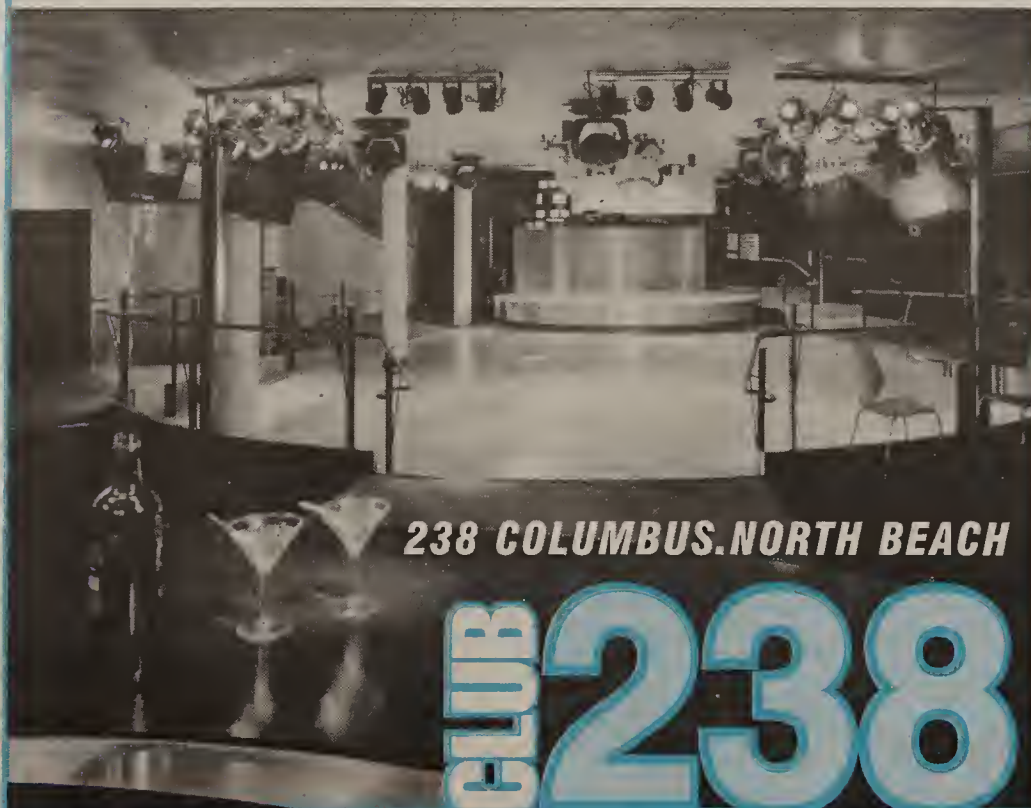
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noise

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GUARDIAN



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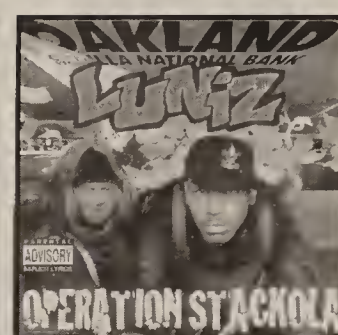
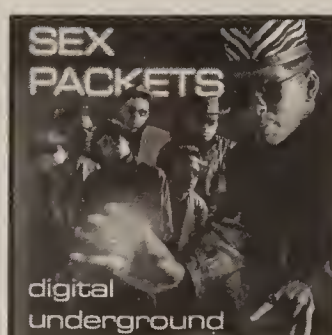
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Got five on it

Local hip-hoppers pick their favorite Bay Area rap songs. *By Eric K. Arnold*

A classic record is measured not by units sold but by whether or not it changed your life. And if you've lived in the Bay for any length of time, chances are that locally produced hip-hop has done that. Which is why picking five favorite Bay Area rap songs of all time is not easy. There's no way to include them all. How do you narrow the list down to just one 415 song, or decide between Digital Underground's "Freaks of the Industry" and "The Humpty Dance," or whether to give a nod to Mac Mall's "Let's Get a Telly" at the expense of N 2 Deep's "Back 2 tha Hotel" (or vice-versa)? These are not just songs we're talking about; these are memories.

Still, a funny thing happened when we polled a cross section of our local hip-hop representatives at the opening of Yerba Buena Center's "Hip Hop Nation" exhibit and at a record-release party for Mystic at Oakland's Oasis restaurant: there was much consensus among folks — judging from all the people who listed the remix of "I Got 5 on It" as an all-time favorite. Even though people chose the same artists, not everyone picked the same songs. Many people were feeling Oakland-identified artists the Luniz, 415, Souls of Mischief, the Coup, and Digital Underground. And almost everyone selected at least one Too Short song. As one respondent said of Too Short's early work, "Every song he made was an anthem."

Bas-1

1. Too Short, "Freaky Tales"
2. 415, "Sideshow"
3. APG Crew, "Action Packed Gangsters"
4. Step G, "Oakland Strip"
5. Ill Mannered Posse, "Scandalous"

"I would definitely have to say 'Freaky Tales,' because every car used to bump that shit. Talking about the stuff that didn't come out, you gotta mention Mac Mill. I ain't talking about the Mac Mill that came out, I'm talking about the Mac Mill that ain't never came out. 'Arabian Scriptures,' 'Emperor E,' 'King Terrors of Rap' with Roeski and J-Dap, 'cause that's some real Bay Area shit."

Bas-1, a member of the Style Elements Crew, records and performs with the group Basbombing.

Al Eaton

1. Too Short, "The Ghetto"
2. Dangerous Dame, "I Call Your Name"
3. Spice 1, "187 Proof"
4. E-40, "Tanje"
5. Too Short, "Life Is ... Too Short"

"When we first started to do ['Life Is ... Too Short'], Short wanted to use an AWB sample, and at the same time, I think, there were two other records already on the charts with that sample. Eric B. and Rakim had a version out, and I forget who else at that time. So I said, 'Hey, man, why don't I make it a little bit different and play everything over again and just make it a little bit different?' That was the first one to make the big mark nationally."

Al Eaton played in various local funk bands during the '70s and later produced many of Too Short's seminal records.

Adisa Banjoko

1. Too Short, "Freaky Tales"
2. Digital Underground, "The Humpty Dance"
3. The Coup, "Me and Jesus the Pimp in a '79 Grenada Last Night"
4. Luniz, "I Got 5 on It"
5. Young Lay, "All about My Fetti"

"I remember when 'Humpty Dance' came out, when Digital did their first party. Eazy E, Tupac, everybody [was there]. This was before Tupac was really in Digital. And this was, like, the best party ever done in the Bay! Nothing could compare to that party. All parties I go to are judged by the 'Humpty'—Sex Packets' party. And unless you were there, you will never understand it. You will never understand the impact of 'The Humpty Dance' and how it changed so many people's lives."

Adisa Banjoko, a former member of Freedom T.R.O.O.P. 187, is a writer currently living in San Jose.

Boots Riley

- In no particular order:
- Digital Underground, "The Humpty Dance"
 - Dangerous Dame, "Same Ol' Dame"
 - E-40, "Practice Lookin' Hard"
 - Del tha Funkie Homosapien, "Ahonetwo, Ahonetwo"
 - Mac Mall, "My Opinion"

"40 asked me if he could [sample me], and I was hella happy that somebody was trippin' off the lyrics. He was like, 'Man, that lyrics that you said, I gotta make a song off of it.' I really wasn't all that familiar with E-40. [Since] we had been on tour, we had heard about him more in other places than we did in the Bay Area. I was like, 'Yeah, go 'head, go 'head.' The first time I heard that was in the parking lot at the Scottish Rite ballroom, after Soul Beat day. Me and 40 were both performing. It was probably the first and last one where people were like, 'Damn, let's go to Soul Beat day.' [The song] just made me appreciate my own writing more when I heard that somebody had actually spent the time to sample something that I said and make it the chorus to the song. That's something I had always thought people do for Ice Cube or Rakim. For him to put that in there, and then hear people playing it, and then for them to recognize where the lyrics came from, I think it gave others more respect for my lyricism and me more respect for my own lyricism too. Unfortunately [the song] didn't get much radio play, but we did a video for it also. It was me, 40, and Tupac. That was a fun day. That was like the first time I got to kick it with Tupac."

Boots Riley, the Coup's frontperson, has the baddest Afro in Oakland.

Walt "427" Taylor

1. 415, "Groupie Ass Bitch"
2. Too Short, "Freaky Tales"
3. APG Crew, "Action-Packed Gangsters"
4. Souls of Mischief, "'93 'til Infinity"
5. Spice 1, "187 Proof"

"'93 'til Infinity.' The whole Hieroglyphics camp gave me validation for being in the Bay Area, doing hip-hop, but living in an area where most of the people were doing quote-unquote gangsta rap. That group breaking through like they did really did it for me, and '93 'til Infinity' was one of the best joints that they put out. I swear to God, when I found out them cats was from Oakland, I almost had a heart attack!"

Besides recording and producing under the name 427, Walt Taylor manages Cali Agents, Mystic, and Zion-I.

Mike Nice

1. Motion Man, "Mo Like Flows On"
2. Souls of Mischief, "That's When Ya Lost"
3. 415, "Groupie Ass Bitch"
4. Too Short, "Don't Fight the Feelin'"
5. Peanut Butter Wolf and Charizma, "My World Premiere"

"That's When Ya Lost.' I wasn't from the Bay [originally]; I was from Santa Cruz. When I heard 'That's When Ya Lost,' I couldn't believe they were from the Bay Area. That shit shocked me; it was incredible. That put a different type of hip-hop on the map for the Bay Area. Usually, when you think of hip-hop in the Bay Area, you think of Too Short, 415, that type of sound. But Souls really put it down. They were pioneers [in] bringing that type of vibe to the Bay Area. That's why I give that record that much props."

Best known as cohost of KZSU-FM's The Drum, Mike Nice is the founder of Sure Shot Promotions.

DJ Fuze

1. Too Short, "Freaky Tales"
2. Too Short, "Dope Fiend Beat"
3. Luniz, "I Got 5 on It — Remix"
4. E-40, "Captain Save-A-Hoe"
5. Digital Underground, "Freaks of the Industry"

"My all-time greatest moment in hip-hop was being at the Oakland Coliseum when [Too Short] was basically on top of the scene. This is like in '87. It was Eric B. and Rakim and LL Cool J, something like that. When that song came on, I was in the back of the coliseum, and every one of them motherfuckers sang that song. It was like I was in hell. When 'Dope Fiend Beat' came on, it was just, like, scandalous shit. But it was dope, 'cause everyone stopped and was doing the exact same thing. But it was like, whoa. It was just devious. That was 'Dope Fiend Beat.' They did the same thing for 'Freaky Tales,' but it was later."

Fuze is a DJ, producer, and original member of Digital Underground.

Beni B

1. Too Short, "Short but Funky"
2. Digital Underground, "The Humpty Dance"
3. R.B.L. Posse, "Don't Give Me No Bammer Weed"

4. Sean-T, "Get Gone"
5. Planet Asia, "Place of Birth"

"[Imitates the "Humpty Dance" bass line] 'Dur-uh-dur-uh!' No, uh, back in '88, '89, myself, Money B, and [Sleuth] used to have what we called the Poop Troop, and we used to go crazy 1:30 Saturday nights, Sunday morning on KALX. [I remember] watching the whole evolution of the whole Digital Underground thing, from when the cats was sleeping on Sleuth's floor to going and touring in Europe. I remember when they did their first tour in Europe, Money B asked me if there was anything I wanted. Actually, I told him what I wanted: go over there and bring me back every fuckin' import record you can find. That's [why] we were one of the first stations to be breakin' the Soul II Soul shit, 'cause I had a lot of it on import before a lot of people did. It was on like that."

Beni B is the CEO of ABB Records and the director of the Bay Area Hip-Hop Coalition.

Mis Little

1. Askari X, "Ward of the State"
2. Digital Underground, "Sex Packets"
3. E-40, "Extra Mannish"
4. X-Roads (Paris and Kimiko), "Threshold"
5. Silk-E, "Looking for a Way Out"

"[When I heard] 'Ward of the State,' [that's] when I put everything together — I started realizing what we were really fighting for as being African Americans living in the United States and trying to survive with all the things the police put out there for us. I started rebelling at that time. I was already smokin' weed; I was already involved in street activities. But at the same time, it was Askari X and a few other artists who came together to change things and let us know. Even though I was in the way of the world, I still knew that I had to get off the streets one day. He was one of the first brothers that woke me up."

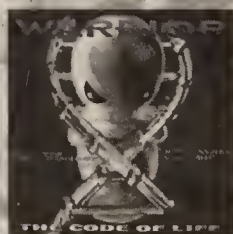
Raised in San Francisco, Mis Little describes herself as an "African hip-hop" artist.

Naru

1. 2Pac, "So Many Tears"
2. The Coup, "Fat Cats, Bigga Fish"
3. Digital Underground, "Freaks of the Industry"
4. 415, "Groupie Ass Bitch"
5. MC Hammer, "Let's Get It Started"

Continued on page 5

From the Bowels of Hell...Subsect

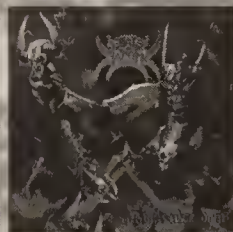


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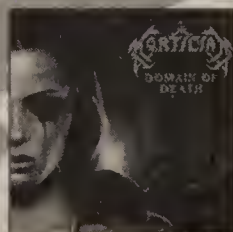


Steel Prophet

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Touched with tinges of progressive metal and spiced up with hints of psychedelia, this moody album is like a rollercoaster ride, filled with triumphant peaks and brooding, melodic valleys. Steel Prophet have composed their finest album yet and fans of true progressive/power metal will absolutely love Book Of The Dead!

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Marduk

Infernal Eternal

Recorded in France on their famous "World Panzer Battle" tour, Infernal Eternal unleashes eighteen diabolic tracks that span over Marduk's entire decade long career. Available for the first time in the U.S. with three CD-ROM bonus tracks and a sixteen-page full color booklet, get it now! Also available the new album La Grande Danse Macabre and the Obedience EP. "Also available from Marduk: La Grande Danse Macabre & Obedience"



Eyehategod

10 Years Of Abuse And Still Broke

These Louisiana swamp junkies have once again surfaced to spew forth their definitive sludge/crust core, this time on a compilation spanning over a decade of previously unreleased material which includes four demo tracks, four live in the studio cuts recorded in 1990 on KXLU in Los Angeles and eight live songs recorded last year!



Andromeda

Extension Of The Wish

Complex and multi-faceted, Andromeda runs the gamut from full-throttle metal to mellow, introspective moments, all with the accompaniment of breath-taking keyboards, "out of this world" guitar work and a hypnotic rhythm section.



North Side Kings

This Thing Of Ours

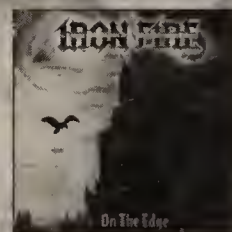
Featuring key members of CAUSE FOR ALARM, WHIPLASH, and SHEER TERROR, Arizona's NORTH SIDE KINGS bring you the perfect assault of classic hardcore mixed with crushing metal elements. With their trademark Italian/American pride and lyrics that have their own set of brass balls, NSK have set a foundation that can't be toppled.



Behemoth

Thelema.6

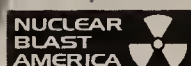
Poland's extreme metal wizards BEHEMOTH return from "Satanica" with "THELEMA.6", their fifth and best studio album containing several bonus tracks exclusive to North America. "THELEMA.6" goes over the imaginable boundaries of violence, speed, disharmony and sonic apocalypse to forge a might opus of extreme aggression. www.olympicrecords-fins.com.



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On The Edge

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Rap songs

From page 3

"My man Hammer, 'Let's Get It Started': I don't care what nobody say, that was a fat hip-hop song, and it was a party song. It was good. It was different. It was groundbreaking at the time it came out; it shed a lot of light on the Oakland scene."

A veteran of the East Bay hip-hop scene, Naru recently released *The Effects of Moonbeams on Moodswings* on his label, *Black Alien*.

T-Ski

1. Too Short, "Dope Fiend Beat"
2. Digital Underground, "Doowhutchyalike"
3. Souls of Mischief, "That's When Ya Lost"
4. 415, "Groupie Ass Bitch"
5. Mac Mall, "Sic Wit Tis"

"'Dope Fiend Beat' is the ultimate street anthem. Too Short is known for nothing but street knocks, but that's the one. That's the one that you heard everywhere you went for, like, several years straight. To this day."

T-Ski's latest mix CD of "Westside music," *Mad Idiot 800*, can be ordered at www.madidiot.com.

Kween

1. Luniz, "I Got 5 on It — Remix"
2. E-40 featuring Too Short, "Rapper's Ball"
3. Silk-E, "Respect"
4. R.B.L. Posse, "Don't Give Me No Bammer Weed"
5. Mac Mall, "Wide Open"

"I was in high school in San Diego, getting high every day. And we were always planning how we were gonna get our next sack of weed. 'I Got 5 on It,' I could relate. I got my five, I'm gonna get high. I love that song because of that. It was something I could just totally relate to."

Oakland singer Kween can be heard on several songs on the Coup's upcoming album, *Party Music*.

Namane

1. Richie Rich, "4-I-5"
2. Digital Underground, "Freaks of the Industry"
3. Souls of Mischief, "Cab Fare"
4. Luniz, "I Got 5 on It — Remix"
5. Too Short, "Freaky Tales"

"'Freaky Tales,' when that came out, I was so young, I didn't even know the song. But I used to hear the beat in my neighborhood. I was too young to have the song. The beat was just in the trunk of every car that was going around my neighborhood. And it wasn't until at least six to eight months after it was out that I finally heard it. My friend came over to my house with the tape, and we played it. We listened to it hella quiet in my room on my radio so no one else could hear. I knew my mom would be mad, 'cause I was raised in a straight positive envi-

ronment, and I was like, 'Ooh, this is a bad song.' It was all bad for me. But the influence of the beat, y'know, just 'da-duh-da-duh' — it was undeniable. I can't front on that. As a youth, I was corrupted by 'Freaky Tales.'"

Namane, a member of *Local 1200*, keeps the dancehall bubbling at *Oakland Reggae, Sundays at Eli's Mile High Club*.

T.D.

1. Too Short, "Don't Fight the Feelin'"
2. Elements of Change, "Echo"
3. R.B.L. Posse, "Don't Give Me No Bammer Weed"
4. Del tha Funkee Homosapien, "Eye Examination"
5. Three Shades of Rhythm, "Rhythmic Shades"

"I'd have to say that Del song, because he brought a new perspective to the Bay Area, a new sound and a new lyrical style. Listen to the lyrics; that's the bottom line. Nothing that had come out on a national level from the Bay Area was touching on the topics he was touching in that song. It was something different."

T.D. is a San Francisco-based producer and DJ best known for his work with *Bored Stiff*.

Mystic

1. Luniz, "I Got 5 on It"
2. Digital Underground, "Freaks of the Industry"
3. Mac Mall featuring Mac Dre, "Pimp Shit"
4. Souls of Mischief, "'93 'til Infinity"
5. E-40 featuring Suga-T, "Sprinkle Me"

"'93 'til Infinity' was memorable to me because it was a beautiful time in hip-hop in the Bay. Everybody coming up from the underground, not tainted yet by the industry. Just believin' in hip-hop as a way of life and as true expression, with no anger, just good times."

Mystic's debut album, *Cuts for Luck and Scars for Freedom*, drops June 19 on *Goodvibe Recordings*.

DJ Malachi

1. Too Short, "Life Is ... Too Short"
2. Souls of Mischief, "'93 'til Infinity"
3. Luniz, "I Got 5 on It — Remix"
4. Ill Mannered Posse, "Shining Star"
5. 75 Degrees, "This Christmas in the Bay"

"I remember the first time I heard the Ill Mannered Posse song: *Mind Motion* played it. Great Bay record. What I do now is dig in the bargain bins still, and I'll buy 'em and give 'em to other DJs. I'm like, 'If you're ever doing a Bay party, please play this record. It's gonna get you over, big time.'"

DJ Malachi is a member of both *75 Degrees* and the *Bay Area Hip-Hop Coalition*.

Sandor

1. 415, "Sideshow"
2. R.B.L. Posse, "Don't Give Me No Bammer Weed"

3. Too Short, "Freaky Tales"
4. Digital Underground, "Doowhutchyalike"
5. Luniz, "I Got 5 on It — Remix"

"Oh shit, the first time I heard 'Freaky Tales' was in, like, ninth grade. Coming out here from Chicago, listening to house, then I heard this crazy dude with no teeth coming down talking about freaks. Best shit I heard. It's dope — you gotta get it if you don't got it."

Sandor is a member of the *Bay Area Hip-Hop Coalition*.

Pam the Funkstress

1. Luniz, "I Got 5 on It — Remix"
2. 415, "Groupie Ass Bitch"
3. E-40, "Captain Save-A-Ho"
4. Too Short, "Freaky Tales"
5. Digital Underground, "Freaks of the Industry"

"'Groupie Ass Bitch' is the one that stands out for me. Because that's when 415 was a real big Bay Area group at the time, and that's when the sideshows were going on. People would just kind of drive in to the strip and spin their cars over by Eastmont Mall, and it was pretty much a hit [to play] as a DJ."

Pam the Funkstress is best known as the *Coup's* DJ.

Sean Kennedy

1. Luniz, "I Got 5 on It — Remix"
2. Too Short, "Life Is ... Too Short"
3. R.B.L. Posse, "Don't Give Me No Bammer Weed"
4. JT tha Bigga Figga, "Game Recognize Game"
5. Hammer, "Too Legit to Quit"

"'I Got 5 on It' reminds me of every time I smoke some weed, I always say, 'Nigga, you got five on it.' The most memorable thing about it, they used the Club Nouveau joint, and it had all the Bay Area artists on the remix, like Richie Rich, Shock G, E-40, Dru Down. It was one of the all-time favorites. It represented the whole Yay, and it talked about what the Bay Area talked about the most, which is the bomb."

Sean Kennedy is the national director of promotions at *Ill Trendz Productions*.

Matt Kelley

1. Del tha Funkee Homosapien, "Catch a Bad One"
2. Digital Underground, "Freaks of the Industry"
3. Souls of Mischief, "Never No More"
4. The Coup featuring Del tha Funkee Homosapien, "The Repo Man Sings for You"
5. Disposable Heroes of Hiphoprisy, "California Über Alles"

"When we were making '93 'til Infinity, there was another session in before us. They were running a little bit late, and so the Souls of Mischief made themselves feel comfortable outside the studio. Smoking blunts, a relatively high-stakes craps game going on, throwing

down 20s and 50s. And it turned out, I later found that the session that was recording before us was a bunch of off-duty San Francisco County Sheriff's deputies, doing their country demo. And I later found out from the [other] engineers that nothing came of it, but they certainly did know what was going on. The engineer for the country band said, 'Well, the next band is outside, getting ready to go,' and I think one of the sheriff's deputies said something to the effect of, 'Oh, you mean those kids out there smoking blunts and shooting craps?'" ❖

Best known for his work at *Hyde Street Studios*, Matt Kelley has engineered sessions for many Bay Area hip-hop artists, including *Digital Underground*, *2Pac*, *the Coup*, *Del*, and *Hieroglyphics*.

'Hip-Hop Nation' highlights

Battle Sounds John Carluccio's documentary on hip-hop DJs helped popularize scratch notation, or the method of transcribing scratch routines into written compositions. It features legends such as Grandmaster Flash, DJ Premier, and QBert. *Through Aug. 12, Wednesdays, noon, 2:05 p.m., and 4:15 p.m., Screening Room.*

Nobody Knows My Name Rachel Raimist directed this acclaimed documentary on six young women striving toward artistic success in a male-dominated art form. *Through Aug. 12, Saturdays, noon, 2:05 p.m., and 4:15 p.m., Screening Room.*

The Hybrid Project Intersection for the Arts presents several new vignettes that explore hip-hop and its manifestations in dance, theater, spoken word, and music, with Joe Lopez, Bamuthi, and Paul S. Flores among the featured artists. *Sat/9, 8 p.m., Forum. \$9-\$15.*

LookTalk: Disassemblance, Reassemblance Noted author Tricia Rose, composer Kitundu, and visual artists Rebeca Bollinger and Dr. Natalie Jeremijenko comment on sampling's infiltration into various forms of art and technology. *Sat/16, 2 p.m., Screening Room.*

Take It to the Stage: An Evening of Hip-Hop Theater Performance artists Jonzi D, Danny Hoch, Sarah Jones, and Will Power explore the ties between hip-hop and theater. *June 29-30, 8 p.m.; July 1, 7 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$15-\$28.*

Hip-Hop's Funk Ancestry This roundtable discussion looks at hip-hop's funk roots, with Too Short producer Al Eaton, Sly and the Family Stone members Cynthia Robertson and Bobby Vega, teacher and funk expert Rickey Vincent, producer Studio Tone, and funk bassist Dwayne Wiggins, formerly of Tony! Toni! Toné! *July 19, 6 p.m., Screening Room.*

Bay Area Hip-Hop Activism Third Eye Movement, Boots Riley and the Coup, the Black Dot Artists Collective, and several other participants in the local hip-hop community discuss this topic through words and performances. *Aug. 2, 6 p.m., Screening Room.*

Mosi Reeves

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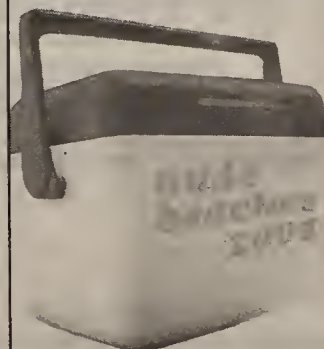
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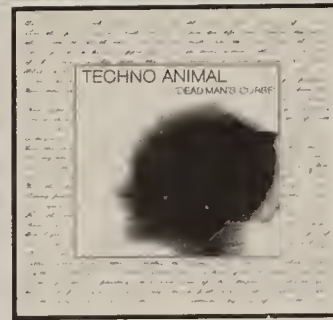
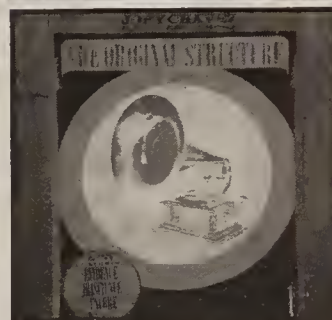
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noise

correct techniques by mosi reeves



Sticks and stones

'Fuck you!" a man screams from **Techno Animal's** new single, "Dead Man's Curve" backed with "City of Glass" (Matador, www.avalancheinc.co.uk/technoanimal.html). "Dead Man's Curve" features a bloody tone poem by Norman Robinson and is the latest in a long history of sound clashes between industrial and hip-hop. But that opening moment, sampled from Stephen Baldwin's anguished cry at the end of *The Usual Suspects*, also summarizes my frustration with complaints I've heard in various contexts: a letter to the *Bay Guardian* asserting the superiority of "local rock and the experimental scene" over "DJs and hip-hop"; a colleague dismissing rappers as "boring" and arguing that rap music has grown stale and formulaic.

The joy I get from listening to music comes from hearing my own voice and ideas expressed in a recording. I identify with many of the ideas bandied about in current rap music and the way it propagates a decidedly urban and cosmopolitan perspective. I love how hip-hop culture attracts a multiracial community of people that is unabashedly vocal in its celebration of life and music. But I rarely see that vision communicated in the things I read, hear, and see about this culture or in the pointed, occasionally warranted attacks against it.

I've never properly introduced my column, but maybe I should now. Correct Techniques is a place where you can read about two white musicians in Brixton (Techno Animal) and a black duo from Oakland (Zion-I). It's a forum exulting the works of labels like New York rap powerhouse **Rawkus** and L.A. newcomer **Spy-Tech**. Finally, it's an obscurantist screed for rap fanatics who know "Correct Techniques" refers to Nas's line from "It Ain't Hard to Tell" — "Jam like a Tec with correct techniques" — DJs who know how to use a pair of Technics turntables correctly, and readers who want to know how hip-hop aesthetics have been absorbed by all forms of popular music.

Speaking of ranting, Queensbridge thug **Kool G. Rap's** latest, "The Streets" backed with "Thug for Life" and "First N' gga" (Rawkus, www.rawkus.com), comes armed with a dope DJ Premier remix on the latter track. But for a fresher take on a similar theme, check out **Supastars**, a concept project of

Souls of Mischief's **Tajai** and **Superstar Quamallah**, and their Robin Hood theory "Roc and Robbin'" backed with "So Nice" (ABB, www.abbrecords.com). It's the latest in a string of solid releases from Oakland-based **ABB Records**, which has made a roaring return to form after throwing most of its resources behind a vinyl distribution deal with Dilated Peoples' new label Capitol Records last year. Another record worth picking up from them is L.A. producer **Joey Chavez's** new EP, *The Original Structure*, which contains collaborations with Dilated's Iriscience ("Live") and Evidence ("People and Places"), with DJ Babu providing the cuts for both, and Encore ("The Illest").

In San Francisco, **Aromadozeski Therapy** — DJ Romanowski and graffiti artist and painter **Devious Doze** — prove there's life after turntablism on "Strudel Strut" (Future Primitive Sound), a jumble of percussive sounds and rare grooves culled from the recent *Urban Revolutions* compilation. From the other side of the continent come Miami's **Ko-Wreck Technique** — DJ **Craze** and **Push Button Objects** producer **Edgar Farinas** — and their *Ko-Wrecktion Remixes* (Chocolate Industries, www.chocolateindustries.com), a revisiting of the 1999 EP. Here, Prefuse 73 giddily re-makes "Behavior" and El-P reworks "I Can't Understand You," alongside similar efforts by techno producers Luke Vibert and While.

Back in Cali, Zion-I drops "Boom Bip" backed with "Le Le Le," (Ground Control, www.zioncrew.com), another atmospheric plateau over which Zion spits his trademark metaphysical flows. **Murs's** droll "24 Hrs" (Veritech, www.llcrew.com) describes a day in the life of the Living Legend over beats from People under the Stairs' Thes One and an out-of-tune chorus from Yoda. The B side is "The Two Step." Finally, there's **Emanon's** plaintive "Sometimes" backed with "Detour" (Spy-Tech, www.spytechrecords.com), where Aloe Blacc and producer Exile give you "quality product" and positive rhymes. Three ways to rock, three ways to love this rap shit. ❖

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Multifaceted: The reception for "Hip-Hop Nation" showcased the visual and aural dimensions of hip-hop (inset: Zion-I pictured).

Bring the noise

"Hip-Hop Nation" shows it's hard to turn a living, breathing scene into a museum piece.

By Mosi Reeves

It didn't take long for the reception that greeted Yerba Buena Center for the Arts' new exhibition and festival, "Hip-Hop Nation," to congeal into a dense, agreeable mess. Partygoers were shuttled through metal detectors, then let loose on several rooms housing "Hip-Hop Nation's" three separate components. There was the heart of the exhibit, "Hip-Hop Nation: Roots, Rhymes, and Rage," which had reached its third and final stop after runs at the Rock 'n' Roll Hall of Fame and the Brooklyn Museum of Art. Before "Hip-Hop Nation" arrived in May, the museum compiled another section, "Hip-Hop by the Bay," with the help of local DJ and activist Davey D. A third, "Rapper's Delight (The Visual Avant-Garde of Hip-Hop)" was organized with associate visual arts curator Arnold J. Kemp.

Some wandered along the two-story museum floor, admiring the exhibit; others chose to clog the lobby, networking with friends and colleagues and downing drinks from the nearby bar. Most, at one time or another, made their way into the auditorium, where a small band of performers played. Here, Davey D playfully bantered with the audience in between sets by Live Human, an improvisational trio that mixes hip-hop and jazz styles; spoken word artist Aya de Leon, who challenged preconceived notions of women in hip-hop culture; b-boy legends Media Sirkas (Demons of the Mind), who left mouths gaping with their hypnotic dance routines; Bay Area-turned-Los Angeles MC and songstress Mystic; rapper Planet Asia; and local duo Zion-I.

Walking into the room where "Roots, Rhymes, and Rage" was laid out in maze-like form, I honed in on a plastic wall filled with dozens of handbills advertising hip-hop parties in 1970s and '80s New York. Printed on colored paper and often handwritten or garishly illustrated with block stencils, the handbills charted the success of such early DJs as Kool Herc, Hollywood, Flowers, and Grandmaster Flash. The display elicited my first and strongest emotional reaction. Memories of reading, hearing, and watching count-

less histories on hip-hop culture bubbled to the surface as I finally saw concrete proof of their verity.

Ultimately, however, "Roots, Rhymes, and Rage" proves to be an unabashedly populist installation. It rigorously documents hip-hop's evolution in the early '80s before shifting emphasis after the emergence of groundbreaking artists like Run DMC and LL Cool J in favor of memorabilia from other gold and platinum artists. Movie posters, signed publicity photos, costumes donated by Gang Starr and Busta Rhymes, and acetates of classic singles by Public Enemy comprise its bulk. A display of Fat Boys knickknacks is accompanied by a description that incorrectly asserts they "were one of the last groups to use the human beat box effect in their music." But as dizzying as these artifacts are, my encounter with that wall of handbills resonated the longest because it captured a specific, little-known era lacking in the rest of "Roots, Rhymes, and Rage," which often seemed too busy showing off its collection of great moments in hip-hop music to educate as well as entertain. Then again, was I the target audience? As a young man surrounded by hip-hop culture most of my life, I have my own memories of dancing to electro jams funneled through massive boom box stereos; watching a newscast of Run DMC's tour stop in Sacramento; and studying the Pharcyde's *Bizarre Ride II: The Pharcyde* as a college student, fascinated by its spontaneity and energy. It's hard for me to accept my experiences as unique. It's hard for me to believe that there are people who have never heard of Vanilla Ice or MC Hammer or, better yet, aren't bored at the notion of having to hear about them again.

Two additional components of "Hip-Hop Nation," "Hip-Hop by the Bay" and "Rapper's Delight (The Visual Avant-Garde of Hip-Hop)," redress some of the problems raised by the primary installation. While "Roots, Rhymes, and Rage" charts the dissemination of hip-hop culture throughout mainstream America, "Hip-Hop by the Bay" focuses on local history. Using a similarly diverse grab bag

of cultural artifacts, it opens with snapshots of a region immersed in funk bands like Sly and the Family Stone, then follows those same musicians as they adapt to then-new hip-hop aesthetics. Gold and platinum discs from the collection of Al Eaton are shown alongside Too Short, Askari X, and Dru Down album covers. There is even a stack of Davey D's old "Beat Reports" for KMEL-FM announcing the latest trends in hip-hop music, attached to a kiosk and ready to be flipped through.

In fact, "Hip-Hop by the Bay" is so detailed that there are literally only inches of space between one display and another. Massive placards, nine in all, are crammed together near a stairwell weaving up to the second floor of the "Hip-Hop by the Bay" exhibit, onto which dozens of flicks showcasing exploits by infamous graffiti crews like KTD and FSC are mounted. Near the stairs sits a shrine the late artist Mike "Dream" Francisco constructed in honor of slain Oakland hip-hoppers Jesse "Plan Bee" Hall and Chris Pespiro "Pak One" Jimenez. Next to it is an equally poignant memorial to Dream himself. A three-ring notebook filled with article clippings and e-mailed dedications lies mere steps away.

"Hip-Hop by the Bay" is sort of a local hip-hop head's wet dream. Nearly all the bases (there's little mention of the current local hip-hop scene) are covered. But its sheer volume of content teeters dangerously close to information overload. If absorbed in a leisurely fashion, it can be a constantly enriching experience. If rushed or attacked, it can make the details glaze over as if you were flipping through television channels.

In the third installation, "Rapper's Delight," Edgar Arceneaux's "Hell" equates Dante's *Inferno* with modern-day rappers Pharoahe Monch and Canibus. "You're banned from TV, banned from CDs / Banned from DVDs and downloadable MP3s," raps Canibus on Pharoahe's "Hell," from *Internal Affairs*; the lyrics are lovingly transcribed on a long roll of white paper. Each artist in the exhibit uses hip-hop culture as a launching pad for complex meditations on sound, violence, and identity. Brett Cook-Dizney offered *Documentation of a Tough Guy*, a multimedia exhibit anchored by a massive self-portrait painting and augmented with his own memoirs, He-Man toys, and back issues of the comic book *Wolverine*.

Throughout, hip-hop serves as a societal context in which to make more pointed observations; here, hip-hop's pervasiveness is accepted as a given rather than as a common denominator.

Why, I wondered, had "Rapper's Delight" succeeded where "Roots, Rhymes, and Rage" and "Hip-Hop by the Bay" had not? Then I twirled around and saw that each artist's showcase, no matter how many individual objects it contained, had been given an ample amount of space to breathe. There were no displays jammed against one another; each gave the viewer room to take in the perspectives it had to offer. "Rapper's Delight" deals with media typical of a museum; by contrast, the rest of "Hip-Hop Nation" attempts to bottle a living, breathing culture in a gallery exhibition. ❖

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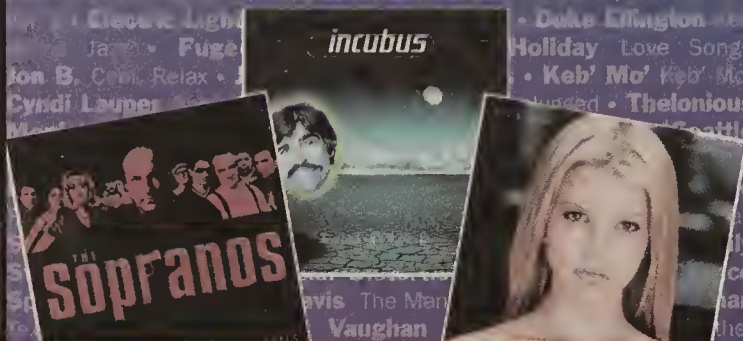
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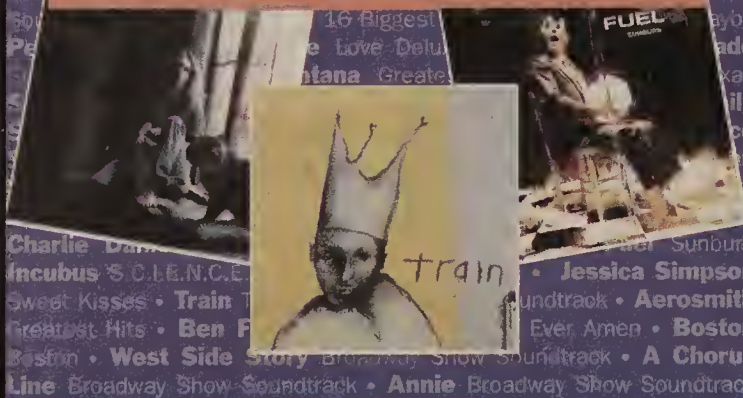
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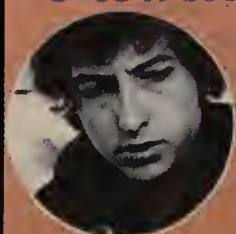
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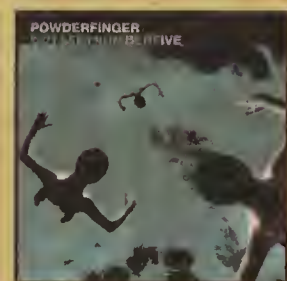
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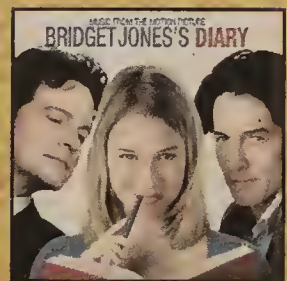
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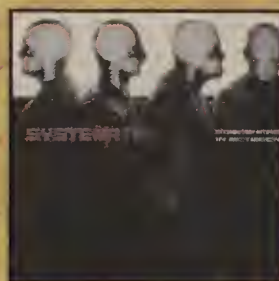
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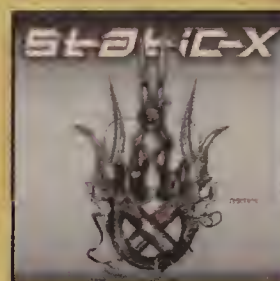
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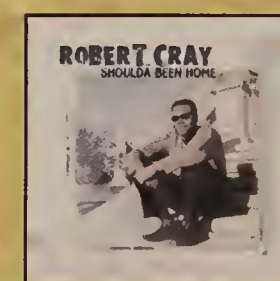
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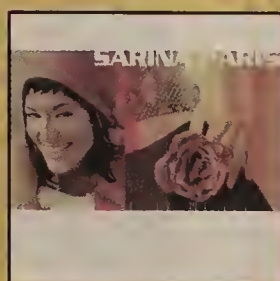
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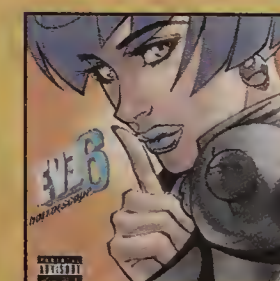
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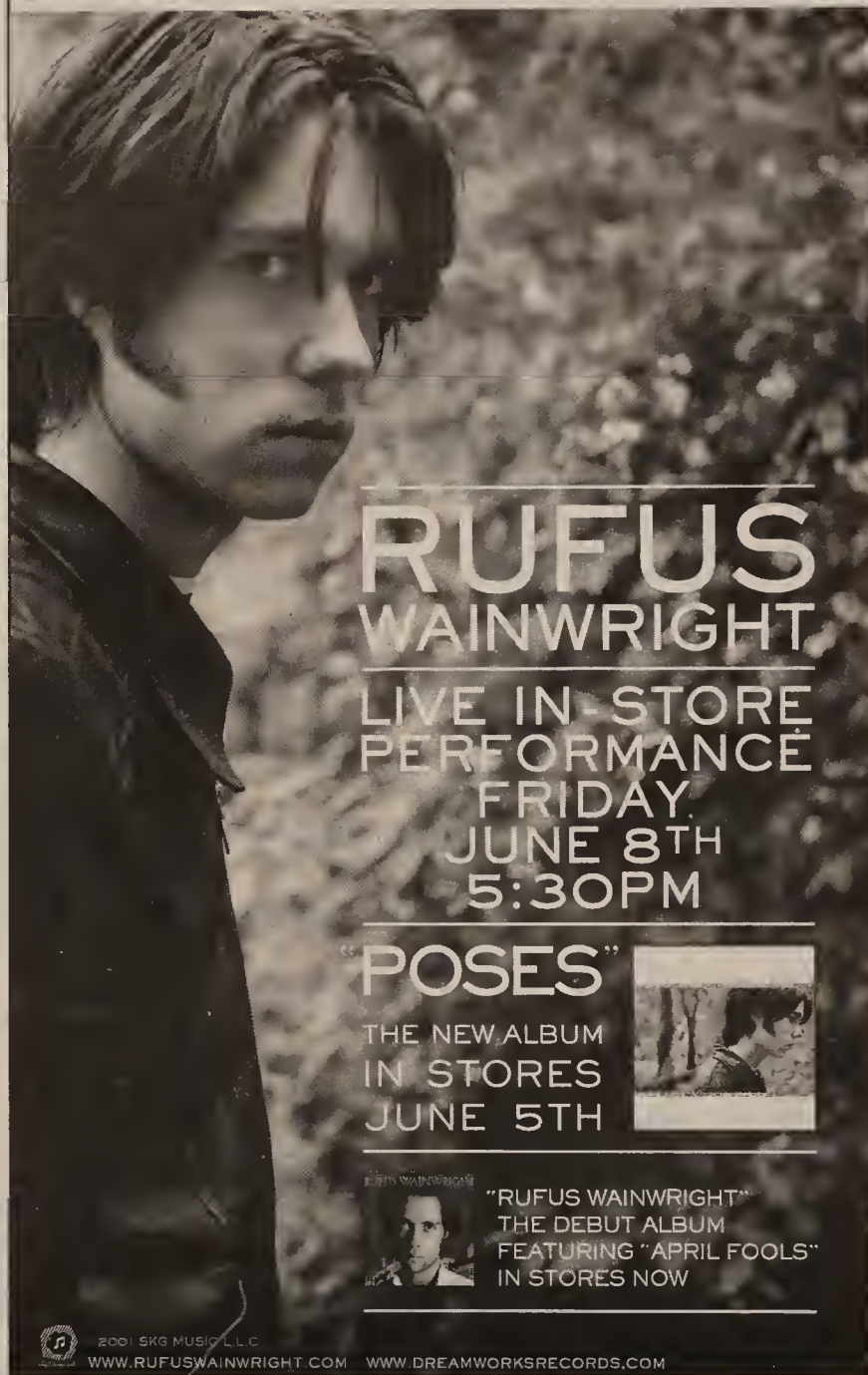
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Oriental hop

How much room is there in hip-hop nation? By Sylvia W. Chan

Friday night, and I'm crouched in a corner at "Chinatown Beat-down," the latest of promoter Mark Herlihy's Future Primitive Sound Sessions. Tonight's party, as its title suggests, is an Asian-themed affair being held in the fifth-floor ballroom of the Empress of China Restaurant on Grant Avenue. DJ Doc Fu lobs breaks through the air while dim sum steams in trays near the bar. From a huge white screen hanging precariously over the stage, Bruce Lee glowers. Fists cocked, face frozen to perfect prestrike sneer, he looks ready to kick some serious ass.

With a limp egg roll in one hand and a Winston Light in the other, I sneak drags between bites, try to look oblivious about the frail curlicues of smoke swirling around me like ghosts as a bow-tied waiter rushes by. For some reason, the cavernous hall is overly lit with garish yellow light this evening, and with all the round banquet tables pushed up against the walls to make room for an enormous dance floor crowded with wiggling girls and boys (mostly white, mostly cute), the whole affair feels a bit like my junior prom, down-with-the-underground style.

Growing up in the East Bay, I never got to know this Chinatown very well; my parents and I mostly went to the one in Oakland for our weekly supplies of bok choy and fresh fish. Now, surveying the streets below through the Empress's enormous windows, I notice how beautiful the enclave is at night, how the narrow avenues, emptied of tourists, of bustle, give off a quiet, elegant air. Suddenly, a red light, glowing

softly in a building across the way, catches my eye. As Mos Def's "Ms. Fat Booty" thumps steadily in my ears, I realize the scarlet bulb is part of an altar, illuminating a wall of fading black-and-white photographs that I've seen once before on one of my few trips here.

The building is a Buddhist temple, the very one where my grandfather's funeral was held 15 years ago. I exhale, crush out my cigarette.

"It is a peculiar sensation, this double consciousness," wrote W.E.B. Du Bois in *The Souls of Black Folk*, "this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity." Penned in 1903, Du Bois's words exposed racism, post-emancipation, as an American institution — something produced, imposed, and maintained. If those in power could no longer control the bodies of African Americans, they'd have to do the next best thing: oppress their hearts, minds, and souls.

As a first-generation Chinese American woman born and raised in the Bay Area who's addicted to television (and *People* magazine, and online gossip columns, and commercial radio) and who adores — and occasionally writes about — jazz, soul, and hip-hop music, I sometimes wonder about how many tapes I've got stretched out against my soul. And especially these days.

A recent nationwide poll conducted by the Committee of 100, a Chinese American leadership organization founded by architect I.M. Pei and cel-

list Yo-Yo Ma, found that 25 percent of Americans hold "very negative feelings" toward Chinese and Asian Americans. Of the 1,002 people surveyed across the country (78 percent of whom were white, 12 percent black, 5 percent Hispanic, and 1 percent Asian), 23 percent of respondents said they would "feel uncomfortable" supporting an Asian American presidential candidate, compared with 15 percent for an African American, 14 percent for a woman, and 11 percent for a Jew. Add to this the inflammatory anti-Asian rhetoric spawned by the Wen Ho Lee case, the Chinese spy-plane incident, and now, the war epic *Pearl Harbor* (haven't seen it yet, but my friend Sue tells me there's *one* sympathetic Asian character in the whole film, a Chinese doctor who's on screen for, in her words, "a split second"), and it seems there's a bit of a boiling-point situation on hand here.

Back in April a guy named Victor K wrote a letter to local DJ and hip-hop scholar Davey D asking readers of the FNV Newsletter — a weekly hip-hop report Davey puts out via e-mail — if they thought hip-hop artists exploited Asian culture in any way. K cited the kanji tattoos singers and rappers such as Jay-Z, Foxy Brown, and Sisqo sport, the ever increasing popularity of martial arts among hip-hoppers, and Missy Elliott's "Get Ur Freak On," with its sitar and tabla samples, as possible examples of this exploitation. K's letter elicited over 300 responses, some of which Davey posted in the following week's newsletter. The replies were

sympathetic, surprised, but mostly pretty pissed off.

"I am so tired of people having something to say about the hip-hop community," wrote a reader named Asoniti. "So an artist uses words like 'chinky eyes' [as Mos Def does in 'Ms. Fat Booty'] — DON'T LISTEN TO IT IF YOU DON'T LIKE IT."

A reader named Mario stated, "Hip hop is a melting pot, full of ingredients borrowed from wherever they could be found. Are these cultures being exploited? Probably. Should that offend people? Only if they're not down with hip-hop." Many letters asserted that Asians involved in hip-hop were exploiting black culture as well; Adisa the Bishop, a frequent contributor to the newsletter, wrote, "I hear more Filipinos and Asians use the word nigger/nigga/nig/negro JUST as much if not more than African Americans."

Mecca, 17, from Richmond added, "After reading [Victor K's] view on hip-hop's exploitation of Latin and Asian culture, I've come to realize that they only true perspective on that should probably be given by somebody who is black. If you're going to use terms we use for each other, then why should there be a problem with us using yours? Think about it. Fight the hypocrisy."

I assume these authors are African American, and I understand their sentiments. I see white women in clubs strutting about in tight cheongsams, lips painted "geisha" red, and I want to brawl, yank the chopsticks out of their hair and jam them into their eyes. I see hippies with Kenny G hair breezing down Telegraph Avenue in Berkeley wearing mandarin-collared gis on their way to the ashram to meditate and secretly hope they will trip and fall. I see the video for "Oochie Wally," with a Chinese pipa sample tinkling over and over again while a harem of half-naked women takes turns gyrating in front of an oriental rug as Nas describes love-making as "gutting" and beating a woman's pussy up, and I want to vomit, then kick the living shit out of him. I want to pitch Lucy Liu and her dragon-lady ass off the top of a building. These are base, knee-jerk reactions, ones I'm not proud of but will own up to. It's instinctual to want to protect what you believe is yours, namely your own image, your own body, your own identity in the world.

What's disturbing about the FNV responses is the way they essentialize hip-hop, saying, well, hip-hop and rap music is a black thing, and since black folks have been screwed (no argument from me there), then they should be able to say whatever they want. Hip-hop, with its tenets of collectivity, resistance, and the beat of a communal drum, has long drawn its followers from folks wanting to buck the tropes of race, build coalitions across boundaries, and get down to the business of keeping it real. And while it's true that mainstream rap has been part of the capitalist machine for years (I remember a stunning moment in actor-rapper Will Power's solo show *The Gathering*

at Theater Artaud in which he looked right at the audience and murmured, "They already got jazz. Don't let them take hip-hop"), no matter how you slice it, dice it, or rationalize it, racism is racism, appropriation is appropriation, and orientalism lives on.

You don't teach an Asian kid not to say "nigga" by calling him or her a gook. You don't accept cultural exploitation just 'cause you're "down with hip-hop." And you don't watch a video like Elliott's "Get Ur Freak On," with powdered white Butoh sprites frolicking about and a Korla Pandit look-alike, complete with white turban and eyeliner, popping up to sing a Hindi incantation and not walk away with yet another highly exoticized yet utterly generic view of Asian culture.

Ethnomusicologist Deborah Wong, in her essay "The Asian American Body in Performance," writes that rap music "is one of the most transnational of popular music genres, yet even outside the United States it is perceived as closely linked to African Americans." Hip-hop is a black thing, rooted in African tradition, orality, and rhythms. But hip-hop, at its core, is also a separate space, a place where the racist measuring tape Du Bois described a century ago shouldn't be stretched taut next to its listeners and its practitioners.

To quote social theorist Kwame Anthony Appiah, "Races are like witches; however unreal witches are, BELIEF in witches, like belief in races, has had — and in many communities continues to have — profound consequences for human social life." As part of a generation raised, sustained, and nurtured on hip-hop, I'd always hoped the music was a place where the witch hunts would stop.

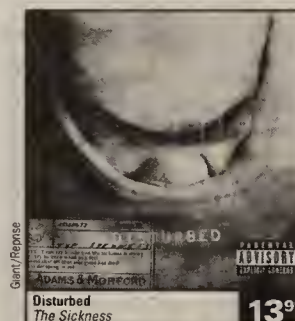
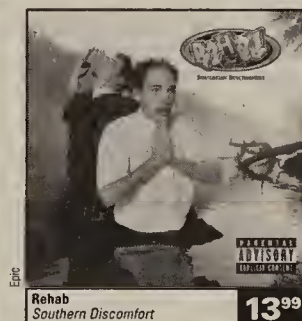
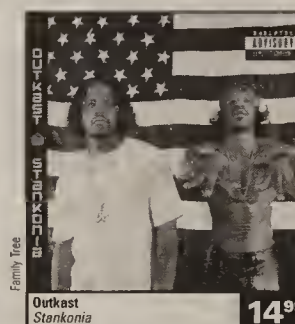
Because buying into orientalism means celebrating oppression. And whoever wins as a result of that isn't you or me. As Talib Kweli says in the song "Africa Dream," "These cats drink champagne and toast death and pain / Like slaves on a ship talking about who got the flyest chain."

When I first embarked on this story, I freaked out. I read about 50 essays on race, music, and politics, called everyone I knew, and talked about 2 Live Crew's "Me So Horny" sample, Asian Dub Foundation, Bollywood funk remixes, the prevalence of Filipino DJs, the obsession with African American culture in Japan, how Asian women are the new hot thing right now, and about 178 more issues that just *had* to be discussed right then. And they were. 'Til I and whoever I roped into talking were blue in the face.

In the end, though, this is about me. A girl who likes her fat booty. Who doesn't have chinky eyes. Who can't stop listening, as Asoniti's letter suggests, no matter how hard she tries. Who is down with hip-hop. Who's not mad at Mos, Nas, Luke, or Missy, but at all the tapes, rulers, and witches circling my soul.

This is about red lights in the distance. ❖

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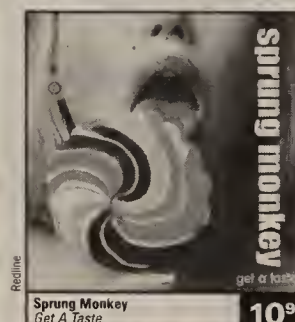
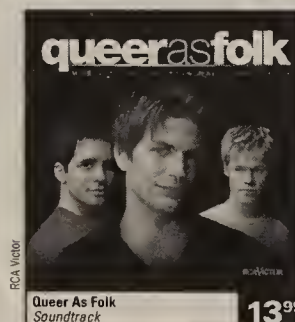


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noise



KIN EAR

By David Fear

Teenage wasteland

You find the kids who don't fit in on every high school campus across the country: the outcasts, the card-carrying members of the freak nation. They've watched as rebel music and fashions became de rigueur templates of pop cool. These days — in which sugary punk rock is popular with Britney fans and even the jocks are pierced — what's a confused, vulnerable teen supposed to do?

Fortunately, amid the shiny happy people and the lunkheaded shirtless rockers lurk those who understand. There are sensitive rockers among us, and they know what it's like to be on the outside. Never mind that the music they listen to sounds like everything else being pumped out over the mall P.A. system; they, too, are different. They feel your pain, kids, and they want to provide you with a soundtrack. And if you don't believe their sometimes cryptic lyrics, look at their videos.

Take Tantric, for example. The newest kids on the rock block are neogrunge schleppers — Days of the New with a different leather pants-clad, moody singer, who looks eerily like the leather pants-clad, moody singer of Creed. He even has the Vedder-comelately baritone that's standard issue for jock rockers. But what about the skinny guitarist with the dread mop top and baleful, hurt look in his eyes? And what about the fact that they hail from Louisville, Ky., where cowboy boots hold sway over Doc Martens? Maybe these guys do know what it's like to be on the outside looking in.

If that doesn't convince you of Tantric's freak pedigree, the video for their first single, "Breakdown," spells it out. A fey-looking mod gent who loves his Vespa gets picked on by a bunch of meaty football players. At home his dad gives him shit for working on the scooter in the driveway; no one understands. Luckily, one jock seems to take pity on the kid. When the meatheads finally cross the line by playing keep-away with Vespa Lover's bag, Sensitive Jock Guy comes to the rescue. Meanwhile, the band is in the studio, cutting a track with lyrics like "If you find yourself / You just might believe / Then within yourself / You just might con-

ceive." See, they know what's up. If you're different, you just need to believe in yourself. And find a jock guardian angel. Or a leather pants-wearin' front man.

Of course, some kids have bigger problems than the hierarchy of high school cliques; for them, there's Linkin Park. Current poster boys for, the nü metal nation, they are all about reclaiming the music for the bruised masses. These contenders for the throne have the shtick down pat, with angry, therapy rock-style lyrics. A DJ drops beats amid the crunch. There's even a properly misspelled name with a k in it! And it's paid off: their debut album made it into the Billboard Top Ten, but as the video for the second single, "Crawling," proves, success hasn't made them any less attuned to their fans' pain.

A doe-eyed young waif is standing over a sink holding her wrists. Her mascara-stained tears drop into the water, and it doesn't take a theorist to see that these billowy clouds represent something along the lines of spilt O positive. An older man (her father?) seems a little too interested in our heroine's underwear, her boyfriend can't understand why she seems withdrawn, and the dirty looks she's getting in the girl's bathroom suggests she's not in the running for prom queen. But Linkin Park knows it's not her fault. They are determined to see her through, even if it means they have to scream (and, concurrently, rap — this is still nü metal, after all). By song's end, the power-chord riffs have shattered those crystallized walls that seemed to be enveloping the poor girl. Thanks to the band, she can now face herself in the mirror.

Frankly, it's hard for the cynic to look at these mini operas and not laugh. For the bands, though, video seems to be the quickest way to create a pain exchange between artist and fan. These short epics — with stories and images torn straight from your life, troubled teens — mine the teenage wasteland for promises of a better tomorrow. Here is the soundtrack for those transitional years. Salvation is only three minutes away. ❖

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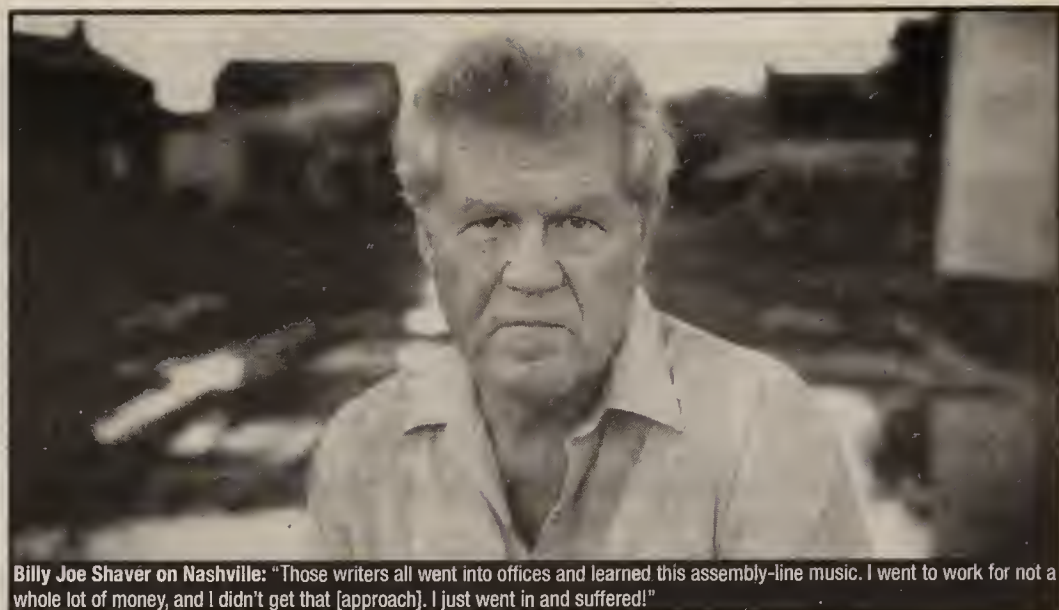
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Billy Joe Shaver on Nashville: "Those writers all went into offices and learned this assembly-line music. I went to work for not a whole lot of money, and I didn't get that [approach]. I just went in and suffered!"

An outlaw's outlaw

Country legend Billy Joe Shaver rolls on one final time. *By John O'Neill*

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The dynamic between father and son might be the toughest of all. Words are sometimes unspoken, or shouted out; emotions are strangled; expectations are unrealistic — all part of that strange wrestling match of two individuals learning to treat each other as men.

A photo of singer Billy Joe Shaver and his son Eddy, inside the new and final Shaver album, *The Earth Rolls On*, captures all of this. The father with tightly groomed gray hair, dressed in cowboy boots, and wearing a pressed shirt tucked in at the waist. The son disheveled, in black leather jacket, and sporting a semi-mullet hair cut. Hands in pockets, they're looking in opposite directions, with a physical space between them, yet there's a discernible sense of ease. If the two were holding beer cans, the shot might look like a couple of neighbors shooting the shit in the cool of the evening. The photo is made even more poignant by the passing of Eddy, who died of a drug overdose on New Year's Eve.

"Well, we did things we shouldn't have done in front of each other," Shaver reflects from his home in Texas. "But eventually you have to become friends and throw the rest of that stuff out the window. We were friends. It's [gratifying] that the new album is doing so well, but I knew it would be successful. It would be more so if Eddy were here. I sure do miss him."

Shaver, a devout man, decided to pay tribute to his son by touring to support the album on release. It would not be the first time that Billy Joe Shaver would have to work hard to overcome a challenge. In fact, his career has been a story of dogged perseverance.

Hard road

Born in Emhouse, Texas, in 1939, Shaver didn't come to music as a full-time occupation until he was almost 30, and even then not until he'd lost two fingers working in a lumber mill. Figuring it was a sign telling him to use

his fingers for something constructive, he taught himself to play guitar and literally rode into Nashville on the back of a cantaloupe truck. After years of rejection Shaver finally caught a break when Bobby Bare hired him at Return Music in 1969. While a song Shaver penned soon after, "Ride Me Down Easy," became Bare's first number-one hit, Shaver's writing style was at odds with the cookie-cutter music Nashville was churning out.

"Those writers all went into offices and learned this assembly-line music," he says. "I went to work for not a whole lot of money, and I didn't get that [approach]. I just went in and suffered! Plus it wouldn't be true if I wrote like that. It's a gift from God, and I'd be afraid he'd take it away if I changed things too much."

His career didn't truly take off until 1973, with an appearance at Austin's Dripping Springs Reunion. There he ran into Waylon Jennings, and together they overhauled country music.

Honky-tonk heroes

"I had played this song, 'Willy the Wandering Gypsy and Me,' and Waylon came busting out of his trailer and says, 'I gotta do that song. You got any more cowboy songs?' I said yeah, and he said he was gonna do an entire album of 'em."

After he headed back up to Nashville, it took Shaver nearly six months to finally get a second audience with Jennings, who was in the process of cutting an album and, it seemed to Shaver, "always on the other line when I called."

"Finally I got into the RCA studio," Shaver says. "I was down on my luck a bit, but I knew I had the stuff. He came out of the control room with two bikers for security, and I just yelled, 'Hey Waylon, remember me? You said you were gonna do my songs. You're gonna give me an answer, or I'm gonna whip your ass right here in front of everyone.' He grabbed me by the arm and said that I could get killed talking like

that, but I just said, 'So what, you're killing me now.'"

Jennings allowed Shaver an on-the-spot nut-cutting session, in which he'd listen to Shaver's first song and allow him to continue as long as he liked what he was hearing. By the end of the impromptu tryout Shaver had a deal, and the following week Jennings scrapped all previous plans in favor of recording an album of material by a little-known cat named Billy Joe Shaver. The resulting *Honky Tonk Heroes* is now considered the album that started the "outlaw country" movement, changing the course of the Nashville machine. Shaver wrote 9 of the album's 10 tracks and worked with Jennings during the recording sessions.

"It's funny now, but he did exactly everything [RCA Records] didn't want him to do," Shaver chuckles. "And we fought like cats and dogs. One day he pulled me into the alley outside and said, 'Hos, I love your songs, but I hate your fucking guts!' In the end it was good for his career and good for mine. And we still talk."

Following the success of *Honky Tonk Heroes*, Shaver cut his first solo disc, *Old Five and Dimers like Me* for Capricorn Records, and though the writing was as good as anything on *Heroes*, it didn't catch on with the public.

Over the years Shaver wrote for Elvis Presley and Johnny Cash, and his songs were covered by Willie Nelson, the Allman Brothers, Marty Stuart, the Highwaymen, Tom T. Hall, David Allen Coe, and Patty Loveless. Though he released a total of seven solo albums while bouncing among various labels, and though his reputation as one of contemporary country's greatest tunesmiths grew accordingly, he never tasted big commercial success.

Meanwhile, Eddy Shaver grew up to become a guitar prodigy, capped by a three-year hitch as Dwight Yoakam's guitarist. As the '90s kicked off, he returned from the road and helped kick start his father's most fertile period as an artist, as they joined forces in their new band, Shaver.

Electric Shaver

Nothing better exemplifies the feistiness and unwillingness to bend that has marked Billy Joe Shaver's career than the decision to form Shaver. Though they were essentially a blues-based honky-tonk band, what set them apart was their inability to fit into the confines of any genre comfortably. Inherent contradictions come with a boy raised on Jimi Hendrix and Dickie Betts and a near-60-year-old country singer, and they were at odds with what was considered acceptable by country standards.

Critics approved, but traditionalists were infuriated. "It was hard," Billy Joe remembers. "We went though a lot that people just don't know about. We got booed. Nashville wouldn't listen to my songs. We weren't outlaws; we were outcasts. We just took it on the chin, but it was more fun than anything else I've ever done."

Signing a multi-album deal on Zoo Entertainment's then-new "alternative country" roster, Billy Joe once again found himself in the role of a critic's darling who remained unknown to the record-buying public. Zoo folded shortly after releasing the band's second disc, and Shaver landed a second long-term deal with New West Records, where they produced their three finest albums.

Victory, from 1998, was an acoustic gospel album that was as much about a search for inner self as a testament to God. The follow-up, *Electric Shaver*, continued the search, but that album belonged just as much to Eddy, whose guitar work was as expressive as his father's plainspoken lyrics. With alt-country firmly taking root, there was some anticipation surrounding what would come next from Shaver. Then the wheels came off.

Billy Joe's wife passed away after a protracted illness, but, looking forward, the duo went into the studio with Ray Kennedy and a band anchored by Wilco's Ken Caillat and Jay Bennett and the E Street Band's Gary Tallent. Not long after recording, Eddy overdosed on heroin, making an already emotional album haunting.

The Earth Rolls On is vintage storytelling: all exposed heart, weepy truths, and brash bar rock that shakes just as hard as it soothes. From the loving "Heart's a' Bustin'" to Eddy's near-perfect solo on the title track to the father-to-son ode "Star in My Heart," every point and counterpoint on the album is driven home even harder by the passing of the younger Shaver.

On the only song cowritten by father and son, "Blood Is Thicker than Water," the two trade verbal punches as they set the father-son record straight.

"You come in here dancin' with the Devil's daughter / Spillin' beer and doin' things you shouldn't oughter / You saw her walkin' the streets carryin' a sack of quarters / Now she's stealin' rings off the hand of your dyin' mother," sings the father.

"Can't you see I'm down to the ground. I can't get no lower / I've seen you puking out your guts and runnin' with sluts when you was married to my

mother / Now the powers that be are leadin' you and me like two lambs to the slaughter / I need a friend. I'm your son and you'll always be my father," counters the kid.

Now that the tour is halfway over, Billy Joe Shaver has had time to reflect on the meaning of it all. With *The Earth*

Rolls On he has his first bona fide commercial hit (number two on the Americana charts last week) in years and has been playing to packed houses on the northeast leg of the tour. Still, he doesn't see much future beyond pushing the album as far as it will go to carry through on a promise to a son. After

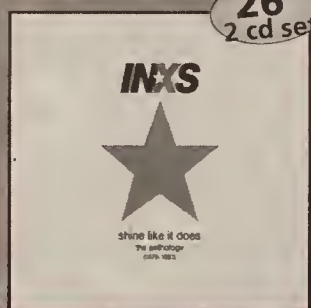
that, one of America's greatest-ever songwriters isn't sure if he can get up off the canvas and go one more round.

"I'm treating this album like it's the last," he says. "That's how I have to approach it. I'm down, and what I try to do each night is play the song as best I can like it's the last time I'll ever play it,

and that's how I get through. I've had a very good life. I wouldn't trade it for anything, 'cause I've been blessed. I don't like all these tragedies, but I'm a Christian, and I know where my wife and son are. I just don't know if I can go on with music. Nobody could play guitar like Eddy." ❖

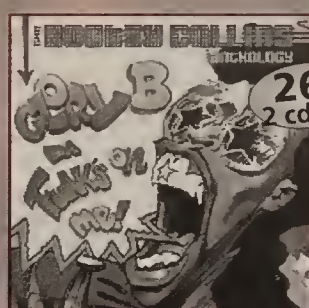


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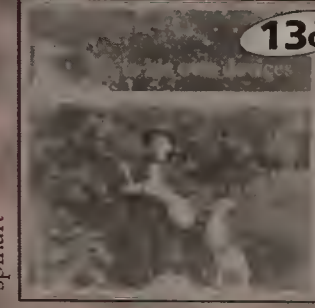
MOGWAI
Rock Action



13⁹⁸
cd

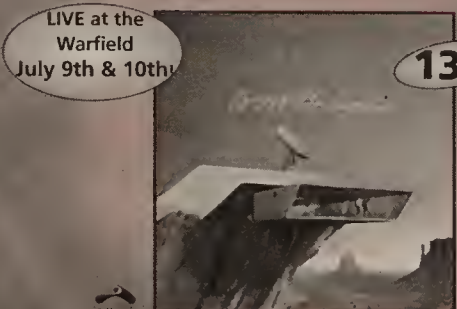
LIVE
at the Fillmore
June 13th!

DOVES
Lost Souls



13⁹⁸
cd

VIC CHESTNUTT
Left to his own devices

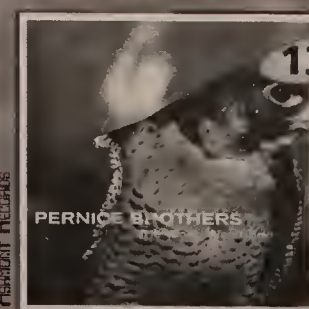


13⁹⁸
cd

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Thurs. 6/7
BOX SET
9:30pm

Fri. 6/8
**MERL SAUNDERS
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9:30pm

Sat. 6/9
**BARRY 'THE
FISH' MELTON**
9:30pm

Sun. 6/10
JULES BROUSSARD
4pm-8pm
Hammersmith Band
9pm

Mon. 6/11
Open Mic w/
Austin DeLone
8pm

Tues. 6/12
ANDERS OSBORN

Wednesday 6/13
**Diva Night Artists w/
The Roberta Donney Band
& Others**
8:30pm

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- * Thursday June 21, 9pm * Lesbo SMACKDOWN! LIVE ACTION Girl-on-Girl Wrestling MANIA! Hosted by Slamastic DragKing The SHACK! DJ Wax Chef!
- * Sunday June 24, noon * Dykes on Bikes After-Party! Post-Pride Parade Roundup for Motorcycle Chicks +

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Crawfish Boil**



June 9th, 4pm @ the EL RIO
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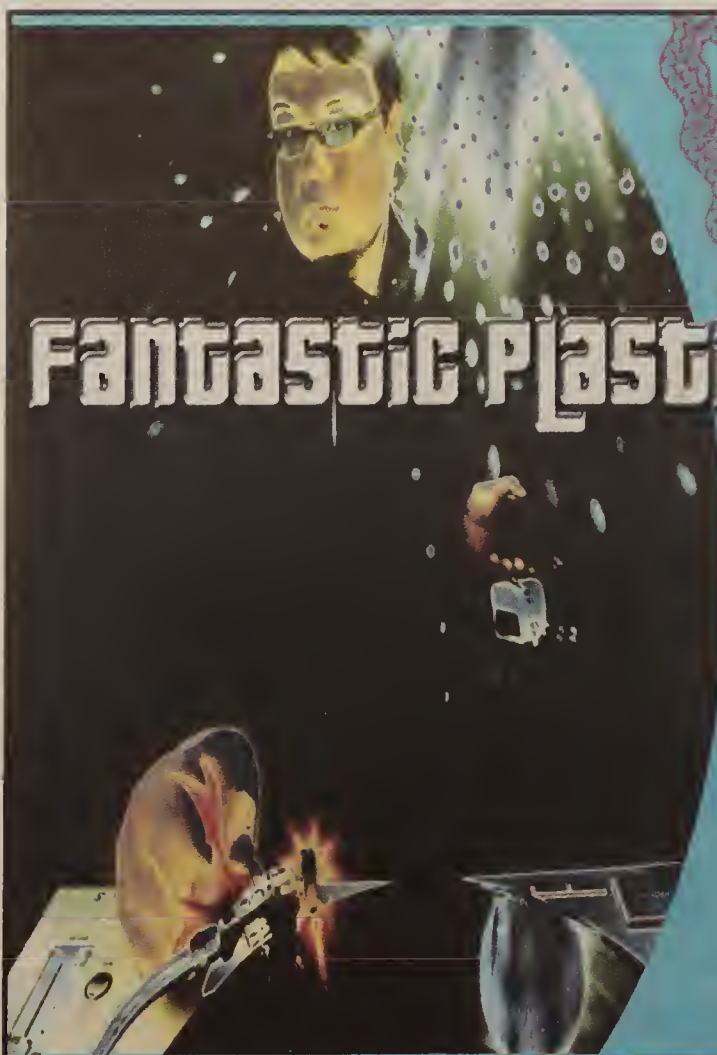
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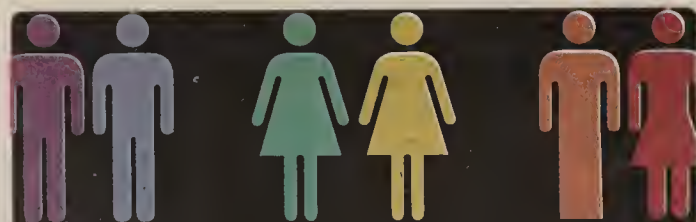
square Fridays at *Ruby Spice*
Martel and Nabil Present—

Fantastic Plastic machine Friday June 8

Fantastic Plastic machine adjusts your BPM on 'Beautiful', his new album of sleek NYC house grooves and super 70s Philly soul.

Fantastic Plastic machine EMPEROR NORTON
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q u e e r
p r i d e

We celebrate the queer community.

(We have history and a few trophies as proof.)

Our coverage of the queer community and LGBT pride events dates back more than 20 years. We've won awards for not only our writing and special sections but for our float in the LGBT Pride parade! (1996, Best Commercial Float). While we publish only one Queer Pride issue each year we hope our pride in the community is something you see reflected in our newspaper **52 weeks a year.**

We entertain. Our drag queen competition concludes with the crowning of our Queen of the Bay 2001 on Wednesday, June 13 at Cafe Du Nord. Our 2000 event drew and audience of more than 500, so don't plan on showing up "fashionably late", or you'll have our co-hostesses Grizzilla Presley and Heklina and to contend with. And honey, it won't be pretty.

We inform. In our June 20 issue, you'll find the most useful info on where to march, shop, sleep, eat, have fun, and be proud. Our event listings are just one reason our annual Queer issue has become indispensable to visitor, newcomer, and native alike. Hits the street June 20. Readers hold onto this issue long after the parade has come and gone.

We educate. On June 20, in Lit, our monthly literary supplement, we'll take on queer books. Never before has so much been written for, by, and about the queer community. Read up on queer writing, both fact and fiction.

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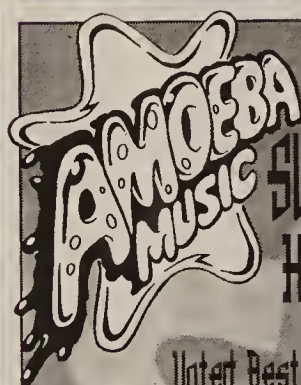
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9:30
\$7 Alabama Thunderpussy
Suplecs
Dixie Witch

Thu 6/7
9:30
\$8 Euphone
Lonesome Organist
Graham Connah's
Jettison Stinky

a tribute to 1974

Fri 6/8
9:30
\$8 A POPULAR NOISE BENEFIT
Carlos Chantigs
Ing Smarties
Petrol

The Substitutes
American Heartbreak

Sat 6/9
10:00
\$12 Cinerama
Mates of State
Orange Peels

Sun 6/10
5:30
\$6 Bantam Rooster
all-u-can-eat
BBQ at 4
Lost Kids
The Skirts

Mon 6/11
9:00
\$7 Magic Magician
(John Atkins from 764-HERO)
Fiver
Carissa's Weird

Tue 6/12
9:30
\$5 Live Human
Mackhand

Wed 6/13
9:30
\$10 Spain
Laughing Stock
Miranda Lee Richards

UPCOMING

Thu 6/14
Spinning Jennies
Blue Sky Roadster
Nothin Sacred

Fri 6/15
Billy Joe Shaver
Crooked Jades

Sat 6/16
Chamber Strings
Waxwings
Little Fuzzy

Sun 6/17
all-u-can-eat
BBQ at 4
Holly Golightly
Woggles
French Kicks
DJ Fast Eddy

Mon 6/18
Catheters
The Librarians
Love Kills Love

Tue 6/19
Dilute
Oma Yang
Six Parts Seven

6/20 NADA SURE

6/21 THE CLIENTELE

6/22 NEBULA

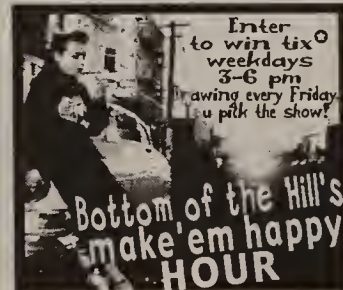
6/27 THE EX

6/29 BLACK REBEL
MOTORCYCLE CLUB

6/30 VICTIM'S FAMILY

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Tasty Cheap Hot Snacks
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music calendar

Friday 8

From page 60

Phantom Limbs, Captured by Robots Covered Wagon Saloon. 6pm, \$3.
Push Stars, Human Life Index, Low Rise, In Violet, Jess Klein Paradise Lounge. 8:30pm, \$10.
Shady Lady, KGB Last Day Saloon. 9pm, \$5.
Emily Shore Brainwash. 8pm.
Sleeze Band, Herbert, Brocus Heim, Black Rose Kino's. 9pm.
Third Street Band Blue Lamp. 9:30pm, \$5.
Those Damn Accordions, Pollo del Mar Voodoo Lounge. 9:30pm, \$6.
Ticket to Ride Johnny Foley's. 9pm.
Zydeco Flames Boom Boom Room. 9:15pm, \$10.

Bay Area

Enemies, Pitch Black, Fleshties, Supersift, Texas Thieves 915 Gilman. 8pm, \$5. Record release party for Enemies and Pitch Black.
Dave Gleason's Wasted Days Ivy Room. 10pm, \$5.
Penelope Houston, Noelle Hampton Starry Plough. 9:45pm, \$6.
Numeric, Treman Port Lite. 9pm, \$5.
Tang, Marginal Prophets Blake's. 9:30pm, \$6.

Jazz/new music

John Abercrombie Bruno's. 8pm, \$15.
Through Fri/8.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/9.
Blue and Tan Shanghai 1930. 7:30pm.
Through Sat/9.
Jay Collins Quartet Jazz at Pearl's. 9pm.
Through Sat/9.
Phillip Crawford and Steve Fowler Carta. 9pm.
Michael Gold Trio Café Claude. 7:30pm.
Gerry Grosz and Phil Hawkins Circadia. 9pm, \$3.
Hot Club of San Francisco Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Chris Huson Moose's. 8pm.
Gregory James 26 Mix. 7:30pm.
Terry Keyser Piaf's. 8pm, \$10.
Meg Mackay and Billy Philadelphia Plush Room. 8pm, \$20. Through Sun/17.
BJ Papa and friends Cobalt Tavern. 7pm.
Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.
SFJazz All-Star High School Ensemble Transamerica Redwood Park, 600 Montgomery; 788-7353. Noon. SFJazz outdoor concert series.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers, Ben Bonham Café du Nord. 7:30pm, \$7.
Michael Udelson One Market Restaurant. 7pm.

Bay Area

Margie Adam Montclair Women's Cultural Arts Club, 1650 Mountain, Oakl; (510) 339-1832. 7:30pm, \$20-23.
Charlie Haden and Nocturne Yoshi's. 8 and 10pm, \$30. Through Sun/10. See 8 Days a Week, page 54.
Music in France, Janet Feder Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$10. See 8 Days a Week, page 54.
Harvey Wainapel Quartet Jupiter. 8pm.

Folk/world/country

Ama Canvas, 1200 Ninth Ave; 504-0060. 8pm.
Anthony B, Mystic Revelators, Berti Dan Martine Hall. 9pm, \$18-20.
Danubius Bistro E Europe. 7:30pm.
Josh Jones Quartet Eastside West. 9pm.
Stephen Kent Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$15-17.
Órla and the Gas Men Plough and Stars. 7pm.
Red Di Pier 23, 10pm, \$5.
Sonando 850 Cigar Bar. 9pm.

Bay Area

Cats and Jammers Freight and Salvage. 8pm, \$16.50-17.50.
Ali Khan Band Ashkenaz. 9:30pm, \$10.

Dance clubs

Activate Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.

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WED 6/6 Felicia Roman's 22nd B-Day Party
DJ Bazha

THUR 6/7 Pan Fried Folk Music 8-9:30PM
Laura Chundler Band
Heather Combs
Hamachi 10pm-2am \$5 cover
Mark Musselman
Aberation

FRI 6/8 Motorgirl Productions Presents
Those Damn Accordions
Pollo Del Mar
The Rev

SAT 6/9 Cover to Cover Benefit #5
for Popular Noise Foundation
Visitor Jim • Sexfresh
Essence • Jethro Jeremiah
Replicator • Ing • Real Sippin'
Whiskies • Sappington

SUN 6/10 limited slip presents
stone cold chillin'
downtempo, hip hop
& drum n bass • dj woo
dj maz • 8 pm till 12...free

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BARBIE KILLED KEN
PUSH

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Dj's every night Tuesday through Saturday

Wed: DJ Ted Shred
Rock vs. Hip Hop

Thurs: World Wide Lounge
- No Cover/World Beat
- Rotating DJs:
Papi Chocolate,
Corozon, Ron & Ruben

Sat: Soul/Solso/Funk/Hip-Hop
DJ Willie & Ted Shred

Tues: FAMILIA -No Cover
Jazz Breaks/Soul/
Hip-Hop/Groove
Rotating DJs: Toph One,
Pouse, Wisdom, Zotch
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\$5/10PM

WED 6/6 **RHYTHM IN MOTION CREW**
CREGAL R&B, HIP HOP \$5/10PM

THURS 6/7 **BIG TAKEOVER**
JAH YZER AND TED SHRED (PLUS GUESTS)
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FRI 6/8 **THE FLAVA!**
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D'VILLE, TED SHRED, AND JAH YZER.
\$8-10/10PM

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TRANSMISSION TRIO
NO COVER/7PM
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Featuring Mizz Dee!

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Marginal Prophets
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Saturday 6/9
The Slaptones
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MONDAY ALLSTAR
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DARK SPARKLE

6/7 Soul & Rn'B **Th**
LEDISI
with ANIBADE and DJ JJ
10PM

6/8 Vintage Jazz and Blues **F**
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS
plus BEN BONHAM
7:30PM

6/9 Pop Resurgence **Sa**
THE LADYBUG TRANSISTOR
LUCKSMITHS UK
CALL & RESPONSE
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10PM

6/10 Pop and Americana **Su**
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MIRANDA LEE RICHARDS 9PM

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WATCHWORD PRESS PRESENTS:
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ERIC SHEA & MOLLY TUTTLE'S
MONDAY NIGHT HOOT
9PM

6/12 Jazz **Tu**
SCOTT AMENDOLA BAND
9:30PM

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TRACK STAR, LOOMIS, KILL ME
TOMMORROW 6/16

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Continued on page 66

**Fri., June 8,
9 to 10:30pm**
GERRY GROSZ & PHIL HAWKINS
Original Acoustic Jazz

**Sat., June 9,
9 to 10:30pm**
LAURA SHERMAN/STEVE MARSHALL
Jazz Standards

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music **electric habitat**
by *amanda nowinski*

Do not eat

Boarding the 21 Hayes on Market, Thursday morning, 1991. Up from the night before, coming down off acid, the E is long gone. Beats still rumble in my ear. Wearing a nylon bomber jacket, shell-toe Adidas, a backward gray-corduroy cap, lime green macramé bra, and, of course, keeping the Dickies wide. Yeah, I know I look fresh. And everyone else on this bus looks stupid. Sad. Pathetic. Completely out of it. Because they don't know what I know. And trust me, I know.

People in office clothes give me funny looks, or so I think. No one on the bus is talking, but I can smell their humid, black-coffee mouths heaving the toxic gutter fumes of the unenlightened and enslaved. Paranoia is normally my thing, but today I feel sorry for them all. I roll my eyes and take a seat, pulling my Walkman out of my backpack, and press forward to Massive Attack's "Unfinished Sympathy." "One, two, three ..." Retreat far back into the spooky cocoon. "How can you have a day without a night?" Drama, drama, the eeriness of being alive for real. More than ever I'm feeling like an outsider in the normal world, but at last I'm just going with it. White streaks break up the Magritte blue sky. Dark, light, midnight, morning, seedy, divine. I know a supernatural secret.

Boarding the 10-year-anniversary Bulletproof Boat Party, on a full moon after-noon, May 6, 2001. The wait to get on the Bulletproof Boat is the closest I'll ever get to the Paris runways. Here, as we stand on the pier, it's all about the outfit. All kinds of glammed-out clubbers stand around anxiously, screeching hello to one another, engaging in hyperbolic kisses and hugs, all giddy to step off the earth for just four hours of maritime bliss. I used to live for the boats, I remember. Wouldn't go out the night before, so as to ensure optimal levels of hotness the next day. Isn't that sad? Am I still that superficial? Apparently so, because last night I went to bed at nine. *Work it, bitch.*

But waiting here, I can't help but think: how fucking great. How wonderful. How cute that 2001, the year before I reach my midlife crisis at 30, is the year of the decade anniversaries: Pepper, Come-Unity, Wicked, and the Bulletproof Boat. How tremendously inspiring it is to know that everyone still knows how to party. Guess I thought some of us would forget. And how joyful it is to bump into the last five people you slept with — all at the same event. You can duck, but there's no place to hide, especially on a goddamn boat.

But more than anything, all this 10-year crap reminds me of what a loser I am. That I didn't become a supermodel or some kind of famous genius by age 19, but rather, at age 26, was getting fired from temp jobs and internships and leaving part-time receptionist gigs on really bad terms. Now I'm 29, and where am I? I never thought I'd be going out after 24, so five years later I have to wonder about what went wrong.

Fuck it. Time for another another drink. As I get on the boat, I start to feel relieved that I'm nearly over the hill. After all, I no longer have to front. And because everyone needs something to feel superior about, now I can find solace in the simple fact that I survived. Surely, some people are dead. But I'm still here. I look forward to having extremely condescending conversations with younger clubbers. "We used to wear overalls," I will say, and they will believe that my memories are profound.

And of course I don't need to tell you that Kevin Jenkins's boat (sponsored by Maria Eder's Bulletproof boutique) is the dopest party in town, because you've probably already heard that from other tired-looking people like me, and you may have shrugged them off as you sifted through *Mixer* magazine, trying to discern the difference between operatic trance and snazzy, jazzy deep house. But there's something about paddling away from stinky planet Earth that makes everyone just a little bit nicer, noticeably happier, and more willing to completely submit to the wondrous, endlessly fascinating sounds of beat and bass music. Here everyone works it, owns it, and gets truly felt by it. What else is there to say? How many different ways can one describe a perfect party, anyway? Reading through my past columns, I can see that I've certainly tried. But I'm not bumt out. No way. Goddammit, I'm only 29, and I've got another 20 or so years left of raving in me, at which point I plan to dress entirely in purple and deal speed to supersexy teens (remember those hags?).

To hell with it — another drink. You buying? As I get my drink on (someone's buying), I count all the people I have fucked who are on the boat today. One, two, three ... I see the girl who almost kicked my ass in the bathroom 10 years ago, and I notice that most everyone still looks pretty good (or is it the drink?). And then because the boat is so much fucking fun, I try to balance it out by recalling the very worst experience I had on the boat, the one you-can't-escape-in-a-cab party. Oh yes, 1994, the year I voyaged into the oh-so-glamorous world of the DJ Ho — but, I swear, only at the prodding of a very dear friend, who convinced me it would prove clever to sleep my way to the lower middle. And so I did. For a hot minute. I met him on the boat, and three months later he macked some other ho on the boat — right there in front of me and my ex, the one I dumped to be with the asshole. But such is the life of the hustle bustle.

I have another drink and try to stop fixating on such bitter, bitter thoughts. I go outside on the dance floor and make a total jackass of myself and have an excellent time. Life is good; raving* is better. Some things never change. ♦♦

**Note: the term "raving" is not meant to offend any of you old-school motherfuckers who were raving before raving was invented and who take it all far too seriously.*

Bulletproof Boat Party. With DJs Markie, Julius Papp, Tracey, Rasta Q Tip, Tom Thump, Val, Jon Williams, Kevin, Ron Ison, and Daniel. Sunday, June 24. Get tickets at Bulletproof, 629 Haight, S.F. (415) 255-7168, www.bulletproofsf.com.

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music calendar

Friday 8

From page 63

Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.

Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T. Cellar at Johnny Foley's 9pm. Dance party.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.

Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin and funk with Mike Styles.

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias and guests the Pound Boys.

Five 330 Rich. 10pm, \$10. Naimane and Henry spin R&B and dancehall.

Future Fridays Maritime Hall Lounge. 375 First; 281-0777. 9pm-2am, \$10-15. Deep house and progressive trance with Richard Summerhayes and Melanie.

Girl Friday The Stud. 10pm-3am, \$6-8. Lady Base and Black spin hip-hop and '80s dance music.

Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmaz and Claire Ahll.

Havana Backslip. 5pm. Happy hour party.

Hiatus HiFi. 9pm, \$10. With Noah, Luke, Peter, and Michael.

Life VSF. 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.

Mandala Amoeba Music. 7pm. DJ music with Fantastic Plastic Machine.

Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

Mission K.O. 26 Mix. 10:30pm. With Toph One and Ammon.

Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.

Nikita Ten 15 Folsom. 10pm, \$15. With John Creamer and Liam Kennedy.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Satellite Light. 839 Geary; 474-3216. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.

Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch and rotating residents.

Sojucious Rohan Lounge. 9pm-2am. Lounge music with residents Ted and Fred.

Square Ruby Skye. 9pm-3am. With Reda and MFR and guests Fantastic Plastic Machine and Tim "Love" Lee.

Step An Sabin. 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some and guest Monty Luke. Birthday party for JP.

Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guest Rasta Cue-Tip.

Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.

Tight Sno-Drift. 10pm-4:30am. Hip-hop and house with residents and guest Marques Wyatt.

((Thump)) Space 550. 10pm-6am, \$20. Trance music with Infected Mushroom and various others.

Twice as Nice 111 Minna St. 9pm-2am. With Tino Corp., John Howard, Seven, Tom Thump, and Cool Chris.

Vision Amnesia. 8:30pm-2am, \$5. Techno and house with Rrrus, Polar Bear, and others.

Wisdom Club 238, 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

Let the Drummer Have Some Mambo Mambo, 1803 Webster, Oakl; (510) 702-0711 9pm, \$5-8. Hip-hop, soul, and reggae with various DJs and performances by Box.a.Chocolates, Addict Merchants, Discipline, and Destined.

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Glam, rock, and pop from the '70s and '80s.

Rhythm Method 1803 Webster, Oakl; (415) 339-8466. 10pm, \$5. House music with Bones, Adonis, and Gordon.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

Citywinds Old First Church. 8pm, \$9-12. The quartet is joined by Charles Moehnke on bassoon and Scott Pratt on piano for a performance of Ligeti's Ten Pieces, among other works.

Continued on page 69

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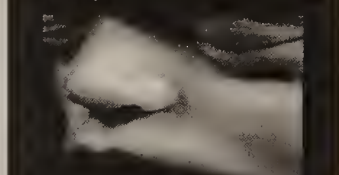
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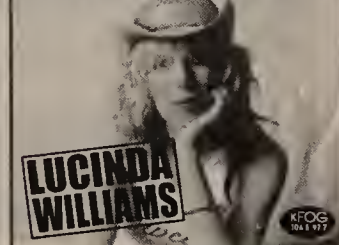
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Friday 8

From page 66

Bay Area

Berkeley Contemporary Chamber Players
UC Berkeley, Hertz Hall, Berk; (510) 643-9990, ext 323. 8pm, \$15. The ensemble presents a concert of chamber music and electronics; guest musicians include Cindy Cox, Michael Jarrell, and Atli Ingólfsson.

saturday 9

Rock/blues/hip-hop

Alphabet Soup Butterfly. 11pm. With Label. Amazing Embarrassonics, Canned Ham El Rio. 10pm, \$5.
Rhonda Benin and **Soulful Strut** Enrico's. 8:30pm.
Will Bernard and **Motherbug** Bruno's. 10pm, \$7.
Blue and Green Canvas, 1200 Ninth Ave; 504-0060. 8pm.
Brass Monkey El Rio. 3pm, \$19.99. With DJ Motion Potion. All you-can-eat crawfish and Cajun food.
B-Side Players Elbo Room. 10pm, \$7.
Call and Response, **Ladybug Transistor**, **Locksmith** Cafe du Nord. 10pm.
Faye Carol Boom Boom Room. 9:15pm, \$10.
Cinerama, **Mates of State**, **Orange Peels** Bottom of the Hill. 10pm, \$12.
Circus Bogus, **Barfeeders**, **Crosstops**, **Waldsworth** Covered Wagon Saloon. 8:30pm.
Continental Drifters, **Bastard Sons of Johnny Cash** Slim's. 9pm, \$10.
Dells, **Barkays** Masonic Auditorium, 1111 California; 776-4917. 8pm, \$40.
High Tops Johnny Foley's. 9pm.
Kindness, **Damien Gallegos**, **Wishbone** and **Eric Smith**, **Third Rail**, **Wire Graffiti**, **Blood Sugar**, **HBBQ** Paradise Lounge. 8:30pm.
MacGregor, et al **Skip's Tavern**. 9pm.
Amy Meyers Band, **Jesse Turner Band**, **Blame Sally** Hotel Utah. 9pm, \$7.
Los Mocosos Amoeba Music. 2pm. See 8 Days a Week, page 54.
Mogwai, **Bardo Pond** Fillmore. 9pm, \$17.50.
Munkafust, **Dryspell**, **El Greco** Tongue and Groove. 9pm, \$10.
Quicksilver Last Day Saloon. 9pm, \$10.
Red Elvises Justice League. 10pm, \$10.
Root Awakening Pier 23. 10pm, \$5.
Sail and Eclipse Kimo's. 9:30pm, \$5.
Andy Santana and the **West Coast Playboys** Blue Lamp. 9:30pm, \$5.
Suicide, **Pleasure Forever** Great American Music Hall. 9pm, \$15.
They Call Me Lucky Brainwash. 8pm.
Ticket to Ride Ireland's 32. 9pm.
Youth Brigade, **Reducers** SF, **Pistol Grip** Pound-SF. 8pm, \$10.

Bay Area

Court and Spark, **Richmond Fontaine** Starry Plough. 9:45pm, \$6.
Emanet, **Rabid Rat** Fondue Port Lite. 9pm.
Groovie Ghoulies, **Influents**, **Red Planet**, **Mallrats**, **Goat Shanty** 915 Gilman. 8pm, \$5.
Leroy Jones Eli's Mile High Club. 8pm.
OM Trio Jupiter. 8pm.
Slaptones Blake's. 9:30pm, \$6.
Venus Bleeding, **Hansi** Eli's Mile High Club. 3pm. With free BBQ.
Junior Watson and the **Lonely Knights** Ivy Room. 10pm, \$5.

Jazz/new music

Kat Fitzgerald Piaf's. 8pm, \$10.
Blue and Tan Shanghai 1930. 7:30pm.
Dick Conte One Market Restaurant. 7pm.
Jeanne Hoffman Moose's. 8pm. Also Tues/12.
Jimmy and Bobby Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Ben Krames with **Candlelight Dub** Eastside West. 9pm.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Meg Mackay and **Billy Philadelphia** Plush Room. 8pm, \$20. Through Sun/17.
Bruno Pelletier Trio Café Claude. 7:30pm.
pickPocket Ensemble Carta. 7:30pm.
Laura Sherman and **Steve Marshall** Circa-dia. 9pm, \$3.
Carol Sweet 100s 21st Amendment Brewery and Cafe, 563 Second St; 369-0900. 7pm.
Ronald Wilson Quintet Les Joulins. 8pm.
Also Mon/11.

Bay Area

Charlie Haden and **Nocturne** Yoshi's. 8 and 10pm, \$30. Through Sun/10. See 8 Days a Week, page 54.
Danny Heines and **Michael Manning** Freight and Salvage. 8pm, \$16.50-17.50.
John Schott, **John Abercrombie** UC Berkeley, Hertz Hall, Berk; (510) 643-9990, ext 323. 8pm, \$15.
Lavay Smith and **Her Red Hot Skillet Lickers** Ashkenaz. 9:30pm, \$11.

Folk/world/country

Crónán Plough and **Stars** 7pm.
Crooked Jades, **Pig Iron** Noe Valley Music. 8:15pm, \$12-14.
Josh Jones Quartet 850 Cigar Bar. 9pm.
Waikiki Steel Works Atlas Cafe. 4pm.

Bay Area

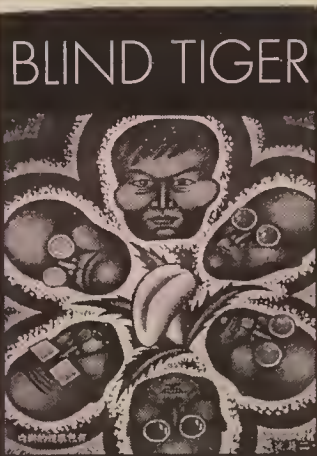
Cole Valley Ramblers Cato's Ale House. 6pm.
Sauce Piquante Cajun Band Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Sue Witty Mama Bears Bookstore, 6536 Telegraph, Berk; (510) 428-9684. 7:30pm, \$8.

Dance clubs

Backtip 10pm, \$5. House music with Ean Golden and Paul Hemming.
Basta Amnesia. 9pm. Trip-hop.
Bas 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.
Bohemia 1624 California; 474-6968. 10pm-2am. House music with rotating residents.
Bottom Heavy The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Brass Tax Rohan Lounge, 3908 Geary; 221-5095. 9pm-2am. House music.
Cellar at **Johnny Foley** 9pm. Neo spins dance music.
Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and several others.
Cracker Jack Cafe Bastille, 22 Belden; 661-8636. 10pm-2am. Percussive house and Latin breaks with PhD, Utamu, Justin, and J-Black.
Eklektik Cat Club. 10pm-3am. Drum 'n' bass with residents.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Elsewhere Galaxy. 10pm-2am. With Ben Davis, Samo, and Todd Michael.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
Filler 111 Minna St. 9:30pm, \$10. With Reza and Jason Greer and a performance by Onyx Ashanti.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. Disco, house music, and hip-hop with residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Lights Out Light, 839 Geary; 474-3216. 10pm-2am, \$10. Progressive house and trance with Taj.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
New Conception Hush Hush Lounge. 10pm-2am, \$5. With Cool Chris, Vinnie Esparza and Soulsalaam.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine and Daniel.
Outernational 26 Mix. 9:30pm, \$5. With Mark Dean and Millhouse.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutate.
Release Ten 15 Folsom. 10pm-6am. With Danny Howells.
Remedy Big Heart City. 9pm-4am. House, soul and R&B with residents.
Royale 9:30pm-2am. Dance music with Willie and Ted Shred.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Sixteen 330 Ritch. 10pm, \$7. Rock 'n' roll with Jenny and Omar.
Stone Soul Saturday Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk and soul.

Continued on page 71

BLIND TIGER



ELECTROLUSH
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Anita Loftan, & Almir

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Sat., June 9, 8:15pm
A CD Release Concert with:
THE CROOKED JADES
plus **PIG IRON**

The Crooked Jades are the forefront of San Francisco's Bluegrass renaissance playing material ranging from soulful old-time ballads and rocking string band dance music to traditionally-inspired original pieces with high-lonesome harmonies. Tonight they celebrate the official release of their **Richard Buckner** produced CD "The Unfortunate Rake Volume One." The Portland-based group **Pig Iron** performs the fiddle and banjo music popular along the Virginia/North Carolina during the 1920's and 30's. \$12 adv/\$14door

Sat., June 30 - 7:30pm & 9:30pm - **STEVE LACY/GEORGE LEWIS QUINTET** with Irene Aebi - \$18adv/\$20door

For information call (415) 454-5238. To purchase advance tickets by mail, send checks to **SF Live Arts** PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

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DAVE ALVIN & THE GUILTY MEN
PETER CASE / RICK SHEA

SAT., JUNE 9 • DOORS 8 / SHOW 9
\$10 ADVANCE / \$10 DOOR

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WED., JUNE 13 • DOORS 8:30 / SHOW 9
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THURS., JUNE 21 • DOORS 7 / SHOW 8
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LLOYD COLE & THE NEGATIVES
JILL SOBULE

FRI., JUNE 22 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$15 DOOR

SUPERSUCKERS / M.I.R.V.
THE DROO CHURCH

SAT., JUNE 23 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$15 DOOR

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WINGNUT

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Wed:	Time Warp Wed w/101.3 & Steve Masters	Sun:	Reggae w/ George and the Wonders followed by our Private Screening Room "The Soprano's"
Thurs:	Live Salsa w/ D.J. Pete Solis Salsa Lessons		

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THURSDAY JUNE 14TH
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coming up

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TORTOISE
6/6 The Fillmore

SAVOY BROWN
KIM SIMMONDS
6/7 Slim's

RICKIE LEE JONES
6/7 Bimbo's

AISLER'S SET
CINERAMA
LA OYBUG TRANSISTOR
LUCKSMITHS
6/8 Great American Music Hall

***THE PHANTOM LIMBS**
CAPTURED BY ROBOTS
6/8 Covered Wagon

THE PUSH STARS
6/8 Paradise Lounge

**OAVE ALVIN &
THE GUILTY MEN**
PETER CASE
6/8 Slim's

ORANGER
CARLOS
THE SMARTIES
PETROL
6/8 Bottom of the Hill

FANTASTIC PLASTIC
MACHINE
TIM "LOVE" LEE
6/8 Ruby Skye

THE DELLS
6/9 Masonic Auditorium

***CIRCUS BOGUS**
THE BAR FEEGERS
CROSSTOPS
WAOSWORTH
6/9 Covered Wagon

CINERAMA
MATES OF STATE
THE ORANGE PEELS
6/9 Bottom of the Hill

***CALL & RESPONSE**
LADYBUG TRANSISTOR
LOCKSMITH
6/9 Cafe Du Nord

YOUTH BRIGADE
6/9 Pound, SF

***THE MUSIC LOVERS**
WATCH WORD
6/10 Cafe Du Nord

SPINAL TAP
6/10 The Warfield

EVAN & JARON
6/11 Great American Music Hall

RZA
6/12 Maritime Hall

OOVES
THE WEBB BROTHERS
6/13 The Fillmore

STRANGEFOLK
6/14 Great American Music Hall

THREE YEARS DOWN
HELLFIRE CHOIR
MONEY SHOT
6/15 Covered Wagon

TRACK STAR
LOOMIS
KILL ME TOMORROW
6/16 Cafe Du Nord

MOUSE ON MARS
6/18 Great American Music Hall

ANAL CUNT (A.C.)
6/19 Covered Wagon

NICKEL CREEK
6/19 Great American Music Hall

COLDPLAY
GRANDAOOY
6/20 The Warfield

**ILLOYO COLE & THE
NEGATIVES**
6/21 Slim's

SUPERSUCKERS
MIRV
6/23 Slim's

ROY ROGERS & THE DELTA
RHYTHM KINGS
6/23 Maritime Hall

GUIDEO BY VOICES
6/24 The Fillmore

THE NEW
PORNOGRAPHERS
THE PLUS ONES
6/26 Great American Music Hall

RADIOHEAD
6/27 Shoreline Amphitheatre

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THE WHITE STRIPES
7/14 Bimbo's

BLACK HEART PROCESSION
THE EX
6/27 Bottom of the Hill

BLACK HEART PROCESSION
ERASE ERRATA
THE EX
6/28 Great American Music Hall

BLACK REBEL
MOTORCYCLE CLUB
6/29 Bottom of the Hill

MR T. EXPERIENCE
6/29 Slim's

BEBEL GILBERTO
7/5-6 Bimbo's

RAINER MARIA
UNWOUNO
JUNO
7/6-7 Great American Music Hall

AIR
7/9-10 The Warfield

***THE SHIMMER KIDS**
THE ANDY PETERS SHOW
7/11 Cafe Du Nord

SADE
7/17 Shoreline Amphitheatre

ECHO & THE BUNNYMEN
THE ROSENBERGS
7/22 The Fillmore

MOBY
AREA ONE
7/31 Shoreline Amphitheatre

THE CULT
STABBING WESTWARD
MONSTER MAGNET
8/10 The Warfield

DWIGHT YOKAM
8/22-23 The Fillmore

FLOGGING MOLLY
REVEREND HORTON HEAT
9/1 The Fillmore

BASTARD SONS
OF JOHNNY CASH
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SATURDAY
JUNE 30
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SUNDAY
JULY 1
1PM

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person.

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Saturday 9

From page 69

SubZero Sno-Drift. 10pm-4:30am. House music with resident Sean Ferguson and guests MJ Cole and Marshall Jefferson.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 9:30pm-7am, \$15-18. House music with David Harness and Jamie J and guest Guido.
Vehicle An Sibin. 8pm-2am, \$3. Techno with Raph One, Dave Aju, Tourist, and Wrong.

Bay Area

Capoeira Arts Cafe 2026 Addison, Berk; (510) 666-1255. 9pm, \$10. Hip-hop with Sivon and Chris and a performance by Jawbone.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.
Supersonic Boom Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.

Classical

Community Music Center Orchestra Mission Dolores Basilica, 3321 16th St; 647-6015. 8pm. The orchestra performs Carl Orff's *Carmina Burana*, among other works.
Irving M. Klein international string competition SFSU, McKenna Theatre, 1600 Holloway; 431-5760. 10am, \$5-10. A dozen young performers compete for \$10,000 in cash prizes. Through Sun/10.
San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 8pm, \$23-165. See Thurs/7.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sun/10. See Wed/6.
Berj Zamkochian St. John's Armenian Apostolic Church, 275 Olympia; 648-7317. 8pm, \$35. The organist celebrates 1,700 years of Armenian Christianity with a concert.

sunday 10

Rock/blues/hip-hop

Bantam Rooster, Lost Kids, Skirts Bottom of the Hill. 5:30pm, \$6. All-you-can-eat BBQ at 4pm.
Blues Jam Blue Lamp. 9:45pm. With Pimp Daddy Jesus.
Blues Jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.
Brass Monkey Make-Out Room. 8:30pm, \$6.
Chicago Brother and Sister Blues Band Boom Boom Room. 9:15pm, \$3.
Divit, Blue, Luxt, Stunt Monkey, Locals, G2K, Dank Man Shank Pound-SF. 4pm, \$10.
Enemies, Pitch Black, Lord Weird Slough Feg, Mutilated Mannequins Kim's. 8pm, \$5.
G9, Split Covered Wagon Saloon. 3pm.
Insex, Virgin Mega Whore Paradise Lounge. 8:30pm.
Charles McNeal and Combustion Pier 23. 5pm, \$5.
Milktooth, Big Red Orange, Rubber Barons Hotel Utah. 8:30pm, \$5.
Mover, Music Lovers Cafe du Nord. 9pm, \$5.
Spinal Tap Warfield. 8pm, \$29.50-22.50.
This 'n' That Attic Club, 3336 24th St; 643-3376. 9pm.

Bay Area

'Divabands' Blake's. 9:30pm. With Natasha and Exit West and Debra Knox.
Open mic Bison Brewing Company. 7:30pm.
Roy Tyler and New Directions Freight and Salvage. 8pm, \$15.50-16.50.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Aaron Bennett's Electro-Magnetic Transpersonal Orchestra, Noertka's Moxie Musicians Union Hall, 116 Ninth St; 905-4425. 7:30pm, \$8-10.
Walter Earl Enrico's. 7pm.
Taylor Eigsti Trio Old First Church. 5pm.
Ezra Gale Quartet Allvion, 3139 16th St; 552-8558. 6pm.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Jeanne Hoffman Moose's. 12:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.

Continued on page 73

BRUNO'S

WEDNESDAY 6/6 Two shows,
Cork Club 9 & 11pm, \$7:
**ANDRE BUSH &
INVISIBLE CITY**

THURSDAY 6/7 Two shows,
Cork Club 9 & 11pm, \$15:
**JOHN
ABERCROMBIE**

FRI. 6/8 Cork Club 8pm, \$15:
**JOHN
ABERCROMBIE**
Cork Club 10pm, \$7:
**ALPHABET
SOUP**

SAT. 6/9 Cork Club 10pm, \$7:
**WILL BERNARD
MOTHERBUG**

TUESDAY 6/12 Two shows,
Cork Club 9 & 11pm, \$7:
**RALPH CARNEY'S
NATURAL
LIGHT PARTY**

WEDNESDAY 6/13 Two shows,
Cork Club 9 & 11pm, \$7:
STEVE EMERSON

THURSDAY 6/14 Two shows,
Cork Club 8:30 & 10:30pm, \$9:
**ROVA
SAXOPHONE
QUARTET**

FRI. 6/15 Cork Club 10pm, \$7:
**BRASS
MONKEY**

SAT. 6/16 Cork Club 10pm, \$7:
FAYE CAROL

COMING UP:

John Butcher 6/19
Greg Osby 6/20-22
Etienne de Rocher 6/26
Wavelord 6/27
Latin Tinge 6/28

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Friday June 8th 2001



Kelly's **Mission Rock**
817 China Basin way 10pm - 4am 21+ w/id \$10 cover
Thanks to R.G.P for help with this event

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JUNE 22, 23
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A THREE DAY CAMPING
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SATURDAY

Buju Banton
Gregory Isaacs
Israel Vibration
Abyssinians
Don Carlos
Sister Carol
Ricardo Lemvo
Ex-centric Sound System
Linval Thompson
The Pioneers
Bayanga
The Revelations
Vivendo de Pao
Alma Melodioso
Twilight Circus Dub
Brazil Beat Sound System
House Engineer: Mad Professor

FRIDAY

Lee "Scratch" Perry
Eek-A-Mouse
Rocker T
Stone Love
The Venusians
Freedom Tribe

SUNDAY

Maxi Priest
Ozomatli
Olodum
Thomas Mapfumo
Bushman
The Ethiopians
Junior Murvin
Carlton & the Shoes
Ancient Future
Bernard Collins
Tchiya Amet
Dub Mission

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90's Mix

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3 DJs • 3 Decades • 1 Cover**

DJ Johnny Barbarino Spins
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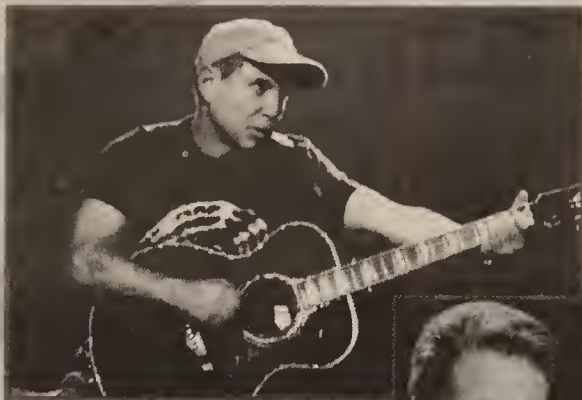
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Wed 6/6 9pm
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MCALLISTER
Real Sippin' Whiskies

Thurs 6/7
Stinky's Peepshow
Doors 9:30pm / \$6
MOTHERTRUCKERS
LOAD LEVELERS
GCS
Peepshow: DISCO INFERNO

Fri 6/8
Alcoholocaust Presents
Happy Hour Show 6pm \$3
THE PHANTOM LIMBS
CAPTURED BY ROBOTS

10pm-2am Sixteen Presents
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OF MAJICK & MUSIC

LIVE PERFORMANCE BY
In the Front Room:
SUBTONIX
In the Back Room:
THE LOVELY PANDORA
Doors 8:30 pm / \$7

Sat 6/9
Doors 8:30 pm / Show 9:30 \$6
Alcoholocaust Presents
CIRCUS BOGUS (FRESNO)
THE BAR FEEDERS
Crosstops
Wadsworth (Portland)

Tue 6/12
Lucifer's Hammer Presents
GAMMERA
Totimoshi
Cold Mourning

Coming Soon:

6/14 Stinky's Peepshow: Down in Flames, The Skirts, Armchair Martian
Peepshow: TBA

6/15 Three Years Down, Hellfire Choir, Money Shot

6/17 Hudson Falcons, Intrepid AAF, Nuts & Bolts

6/24 Lightning Bolt, Gold Chains, Pink & Brown

Espace Cowgirl ep



PARADISE LOUNGE

WED JUNE 6
CHICLET 60's & 70's ROCK N ROLL NIGHT CLUB
ROCK DJ'S AND PERSEPHONE'S BEES
ABOVE: KATHY GOLDMARK'S ALL STAR COUNTRY JAM

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FOURGROUND • GREEN HOUSE EFFECT
ELEMENT OF SURPRISE (MEMBERS OF NUCLEAR RABBIT)
ABOVE: PINK PONY • A QUEER AND THEIR FRIENDS DANCE PARTY
HH: IN THE ROUND

FRI JUNE 8
PUSH STARS
HUMAN LIFE INDEX • LOWRISE
JESS KLEIN
ABOVE: EXTRA GHOST, HH: ASHES

SAT JUNE 9
KINDNESS • DAMION GALLEGOS
FEATURING RUF'SKI, WISHBONE, ERIK SMYTH
FETISH • 3RD RAIL • WIRE GRAFFITI
BLOOD SUGAR • HBBQ (FROM LA) ABOVE:
FROGGY HH: ROYAL DEUCES

SUN JUNE 10
ABOVE: 4PM • POISIN JETT GUNZ
INSEX • VIRGIN MEGA WHORE
POETRY • FEATURED READERS • OPEN READING

UPCOMING
Mon JUNE 11: REBOUND
Tues JUNE 12: BUCKFAST SUPERBEE, SLOW LORRIES, GUIDING THE LILY, PEEL
ABOVE: OPENMIC WITH BENJAMIN THE DOG

Wed JUNE 13: CHICLET
Thurs JUNE 14: FOURGROUND, GREENHOUSE EFFECT, ELEMENT OF SURPRISE
Fri JUNE 15: BENT RICHARD, JOJO, LEAN
ABOVE: DO'S GRINGOS CHICANO

Sat JUNE 16: BENEFIT WITH SPECIAL GUESTS
ABOVE: LUNAR

308 11th St. @ Folsom - S.F. - 415-861-6906

**music
calendar**

Sunday 10

From page 71

Love Motel Rassellars. 6pm.
Meg Mackay and Billy Philadelphia Plush Room. 3pm, \$15. Through Sun/17.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Mitch Schriff and Alexander Smith Carta. 7pm.
Ted Shafer's Dixieland Jazz Band Les Joulins. 8pm.
Tom Shaw Carta. 11am.

Bay Area

Charlie Haden and Nocturne Yoshi's. 2 and 8pm, \$5-30. See 8 Days a Week, page 54.
Jazz jam session Bluesville. 8pm.
Mo'Fone Cat's Ale House. 6pm.

Folk/world/country

Danú Plough and Stars. 7pm.
Jewish Folk Chorus Congregation Beth Shalom, 1301 Clement; 221-8736. 2:30pm, \$4-10.
Mazacote El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Tony McMahon Johnny Foley's. 9pm.

Bay Area

Good-bye Flowers, Inka Ashkenaz. 7pm, donation. Benefit for Food Not Bombs.
'Starry Session' Starry Plough. 8pm. Traditional Irish music with Shay Black.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Bump Cat Club. 3:30am. With Jason G and Frank Abraham.
Club Havana Jelly's. 4pm, \$7. Latin music with Orquesta Borinquen and DJ Ivette Fuentes.
Compression An Sibin. 6-10pm. Rave music with residents. 10pm-2am, \$3. Drum 'n' bass.
Devotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias.
Dub Mission Elbo Room. 9pm-2am, \$7. Dub and reggae with Humble Lion, Sep, and Jahzyer.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fiction Tongue and Groove. 10pm, \$3. Indie pop and rock.
Freedom Galaxy. 6pm-2am. House music with rotating residents.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rehab Sno-Drift. 2-8pm. With rotating residents.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Second Sunday Kelly's Mission Rock, 817 China Basin; 338-7444. 9pm. House music with Jen, ETI, and several others.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With Liam Kennedy and John Creamer.
Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix. 7-midnight, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.
Musica sin Fronteras La Peña Cultural Center. 5pm, \$6. Chata Gutierrez and Rosa Oviedo spin salsa music.
Organic Ibiza Hotel Resort, 10 Hegenberger, Oakl; (415) 267-7674. 9pm-6am. With several resident DJs, and guest Romanthony.

Continued on page 75

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Sunday 10

From page 73

Classical

Lauren Cony CMC, 544 Cappi; 647-6015. 4pm. The violinist performs works by Brahms, Chopin, and Ravel.
Scott Foppiano *St. Mary's Cathedral*, 1111 Gongli; 567-2020, ext 213. 3:30pm. The organist gives a recital.
Irving M. Klein International string competition SFSU, McKenna Theatre, 1600 Holloway; 431-5760. 2pm, \$5-10. See Sat/9.
Pocket Opera *California Palace of the Legion of Honor*, Florence Gould Theatre, Lincoln Park, 34th Ave at Clement; 575-1102. 2pm, \$13-27. The opera performs Verdi's *Oberto*; Debra Lambert directs.
San Francisco Opera *War Memorial Opera House*, 310 Van Ness; 864-3330. 1 and 7:30pm, \$23-165. See Wed/6.
San Francisco Symphony *Davies Symphony Hall*, 401 Van Ness; 864-6000. 8pm, \$33-85. See Wed/6.
Winners of SF Chopin competition for young pianists *SF Conservatory of Music*, Hellman Hall, 1201 Ortega; (925) 247-0894. 4pm, \$5. The winners in this sixth annual contest give a recital.

Bay Area

Baroque Choral Guild *First Congregational Church*, 2345 Channing, Berk; (408) 733-8110. 7pm, \$15-20. The guild performs Bach's *St. Matthew's Passion*.

monday 11

Rock/blues/hip-hop

Ian Brennan show *Brainwash*. 9pm.
'Brokedown Dpry' *Kimo's*. 7:30pm, \$5. Open mic.
Evan and Jaron, Michelle Branch *Greut American Music Hall*. 8pm, \$12.
Glamtastic, Go Van Gogh, Kiss the Girl *Paradise Lounge*. 8:30pm.
Ledisi Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Magic Magician, Fiver, Carissa's Weird *Bottom of the Hill*. 9pm, \$7.
'Monday Night Hoot' *Cafe du Nord*. 9pm, \$5. With Eric Shea and Molly Tuttle.
Open mic *Hotel Utah*. 7:30pm. With Dayla Soul.
Open mic *Skip's Tavern*. 7pm. With Regi Harvey.
Richmond Fontaine, Tom Heyman *Make-Out Room*. 8:30pm, \$6.
Rossi Brothers *Boom Boom Room*. 9:15pm, \$3.

Bay Area

All star jam *Blake's*. 9:30pm, \$3. With the Steve Gannon Band and Mz. Dee.

Jazz/new music

Hal Bigler *San Francisco Brewing Company*. 8pm.
Clairdee and Ken French *Enrico's*. 7pm.
Contemporary Jazz Orchestra *Jazz at Pearl's*. 9pm.
Ruth Davies and Kevin Gibbs *Moose's*. 8pm.
Dick Fregulia *One Market Restaurant*. 7pm.
Ezra Gale Trio *North Star Restaurant*, 288 Connecticut; 551-9840. 6pm.
Monk's Music *Simple Pleasures Cafe*. 8pm.
Swing Session *Starlight Room*. 8:30pm.
Whoa Pier 23. 9pm.

Bay Area

Sandy Cressman and Homenagem Yoshi's. 8 and 10pm.
Jazz improv jam session *Black Dot Cafe*, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.
Susie Laraine Quartet *Aana's*, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic *Blue Lamp*. 9:30pm.
Guittarras y Congas *Top of the Mark*. 8:30pm, \$8.

Bay Area

'Ceili' *Starry Plough*. 9pm. Traditional Irish music.

Dance clubs

Club Dread *Justice League*. 9pm, \$10. Reggae and dancehall.
D.Volution *Pow! A Cocktail Lounge*. 8pm-2am. With Ms. Dress.
Frizar *The Top*. 10pm. With rotating residents.
Grateful Dead Jams *Nickie's BBQ*. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge *An Sibin*. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.
Milkshake Mondays *Sno-Drift*. 10pm-2am. With Travis.
Open turntables *Movida Lounge*. 8pm.
Reggae Mondays *Tunnel Top*, 601 Bush; 982-2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Soap *An Sibin*. 9pm-2am. With Abe and guests.
Star Lounge *Up & Down Club*. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Sumo *The Top*. 9pm, \$5. Hip-hop and funk.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and Jonas and guest Didge Kelli.
Tranquilo *Agnestia*. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk and soul.

Bay Area

Underground Lounge *Radio*, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. '60s and '70s music.

Classical

Women's Philharmonic *Yerba Buena Center for the Arts Forum*, 170 Third; 437-0123. 6pm. The orchestra previews new works by local women composers, including Rebecca Oswald's *Sinfonia No. 1* and Katharine O'Connell's *Turner Seascapes*.

tuesday 12

Rock/blues/hip-hop

Buckfast Superbee, Slow Lorries, Guilding the Lily, Peel *Paradise Lounge*. 8:30pm.
With open mic with Benjamin the Dog in the upstairs lounge.
'Divahands' *Hotel Utah*. 8:30pm, \$5. With Groovy Judy, Anna Kristina Session, Vanessa Lowe.
Drizzetto *Brainwash*. 8pm.
Andrew Freeman Band *Blue Lamp*. 9:45pm.
Frank Innocent and the Troublemakers, Joe Sibol, Felice Tongue and Groove. 9pm.
Live Human, Mackhand *Bottom of the Hill*. 9:30pm, \$5.
Oscar Meyers' Bluesbeat *Boom Boom Room*. 9:15pm, \$1.
'New Roots to Hip-Hop' *Last Day Saloon*. 9pm, \$5. With Most Chill Slackmob.
Open mic and live jam *El Rio*. 7:30pm.
RZA, Killarmy, Black Knights *Maritime Hall*. 8pm, \$18-20. See 8 Days a Week, page 54.
Ral Partha Vogelbacher, Pepito *Kimo's*. 8:30pm, \$5.

Bay Area

Bandworks *Ashkenaz*. 7pm, \$3.
Wendy Dewitt *Ivy Room*. 10pm, \$5.
Faraway Family *Fourth Street Tavern*. 9:30pm.
Ben Graves Trio *Jupiter*. 8pm.
Hydeus Kiatta, Tracy Lyons *Blake's*. 9:30pm, \$3.
Open mic *Starry Plough*. 7:30pm.

Jazz/new music

Scott Amendola Band *Cafe du Nord*. 9:30pm, \$5.
Ralph Carney's Natural Light Party *Brino's*. 9 and 11pm, \$7.
Hot Club of San Francisco *Enrico's*. 7pm.
Jazz jam *Beach Chalet*. 6:30pm.
Al Plank Trio *Jazz at Pearl's*. 9pm.

Continued on page 77

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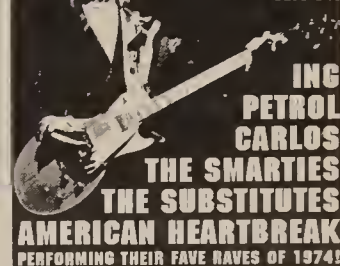
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Thurs., June 7
Comedy Nite @ 8pm
Fri., June 8
Emily Shore @ 8pm



Sat., June 9
They Call Me Lucky @ 8pm
Sun., June 10
DJ Turtle 5-8pm
(Drum & Bass)
Mon., June 11
Ian Brennan Presents:
Ray's Vast Basement @ 9pm
Tues., June 12
Drizzoletto @ 8pm

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6-06 WED>

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9-2AM

6-07 THURS>

TOUCH + KISS W/ DJ SONNY WHALEBONE
9-4AM 18 AND OVER SHOW

6-10 SUNDAY>

SUNDAY SCHOOL W/ KEEBO
9-2AM

6-11 MON>

MILKSHAKE MONDAYS
Foxy Fenduc Parlour

6-08 FRIDAY>

TIGHT

PRESENTS

MARQUES WYATT

S.F. FAVORITE

6-09 SATURDAY>

SUBzERO

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MARSHALL JEFFERSON

CLUB CAFE FIRESIDE LOUNGE

1830 3RD ST SF 415-4766 WWW.SNO-DRIFT.COM HAPPY HOUR (\$3) DAILY

music
calendar

Tuesday 12

From page 75

Kevin Rayhill One Market Restaurant.

7pm.

Fred Ross Project Starlight Room. 8pm.

Dred Scott Butterfly. 6:30pm.

Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.

Swing Session Broadway Studios. 9pm.

With DJ Spencer.

Whirly Bird Gordon's House of Fine Eats,

500 Florida; 861-8900. 9pm.

Bishop Norman Williams Quintet Les

Jouhns. 8pm.

Bay Area

Bill Bruford and Earthworks Yoshi's. 8 and

10pm.

Mad and Eddie Duran Albatross Pub, 1822

San Pablo, Berk; (510) 843-2473. 9pm.

Folk/world/country

Del McCoury Band Great American Music

Hall. 8pm, \$17.

Sambada Elbo Room. 9pm, \$6.

Bay Area

Keith Little and Del Williams Freight and

Salvage. 8pm, \$16.50-17.50.

Seisuin Plough and Stars. With Jack Gilder,

Junji Shirota, and Kevin Bernhagen.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-

2am. DJ Cheb I Sabbah spins a blend of

international music.

Beat Lounge Amnesia. 10pm-2am, \$5.

Hip-hop, reggae, and soul with rotating

residents.

Blissville Make-Out Room. 10pm, \$3. Psy-

chedelic, funk, and dub.

Cocktail hour Deluxe Club. 6-9pm. Lounge

music with Powerlounge and Brian Cox.

Development AsiaSF. 10pm. Reference,

Raygun, and Mykul Crane spin breakbeat

and house.

Down There 26 Mix. 9pm-2am. Hip-hop

and downtempo with residents Monkey

and Stef.

Familia Royale. 9:30pm-2am. Hip-hop,

jazz breaks, funk, Latin, and dancehall.

Fan Club Dylan's Pub, 2301 Folsom; 641-

1416. 9pm-2am. Indie pop with various

residents.

Fire on the Ice Butterfly. 10pm. With Tom

Thump.

F#@! Tuesdays Backflip. 10pm-2am. '80s

music, soul, breakbeat and hip-hop.

Impulse An Sibin. 10pm-2am. Techno with

J-Bot, Forest Green, and Guthrie.

Karamba Glas Kat. 9:30pm-2am, \$5. Salsa

music with Henry.

Node Pow! A Cocktail Lounge. 9pm-2am.

Indie rock and electronica with Thorsten

Sideboard and guests.

Phuturo The Top. 7-10pm. Jungle music

with Eva, Femmes Fatales, and White Rab-

bit. 10pm. Phunckateck crew.

Scope Light, 839 Geary; 430-2161, ext

2080. 6pm-2am, \$3. Trance and breaks

with KJ and Anon and guest Ms E.

Soul Samba Dalva, 3121 16th St; 252-

7740. 10pm-2am. Latin beats with El

Super Chente, Hat Trick Jonny, and Asti

Spumanti.

Wax Sacrifice. 10pm-2am, \$5. Soul music

with DJs Wisdom, Pause and Sake One.

Bay Area

Alphabet Stew Radio, 435 13th St, Oakl;

(510) 451-2889. 10pm-2am.

Club Fusetti 9pm. Hip-hop and R&B with

Phiness.

Mad Hatter Bench and Bar, 120 11th St;

(510) 496-6000, ext. 120. 9pm-2am, \$3-5.

Underground dance music.

Ruby Room 10pm-2am. Punk rock with

Kenny Kaos.

Classical

San Francisco Opera War Memorial Opera

House, 310 Van Ness; 864-3330. 8pm, \$23-

165. See Thurs/7.

KIMO'S
1351 POLK ST. @ PINE

WED 6/6
EARLY SHOW
7:30 PM
Carnival Ad Nauseum
SALVATION AIRFORCE,
MARCO ENEIDI,
LEFT COAST IMPROV GROUP

THUR 6/7
9:30PM
\$7
HEX APPEAL
NEIL HAMBURGER
CANNED HAMM (vancouver)
EXTREME ELVIS
DANGEROUS (michael jackson tribute)

FRI 6/8
9PM
BLACK CHURCH
401K, HERBERT,
BROCAS, HELM,
BLACK ROSE (thin lizzy tribute)

SAT 6/9
9:30PM
REQUIEM
WHERE THE DEAD COME TO DANCE...
SAIL & ECLIPSE and Goth DJs

SUN 6/10
7PM
THE ENEMIES, PITCH BLACK
THE LORD WEIRD SLOUGH FEG,
MUTILATED MANNEQUINS

MON 6/11
7:30 PM
Brokedown Opry &
Open Mic

TUE 6/12
8:30 PM
THE SILENTS, PEPITO,
BRIAN & CHRIS, RAL PARTHA
VOGELBACHER

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SINGING "FINALLY"

SPECIAL GUEST DJ
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Wed 6/6
THRU
SUN 6/10
Featuring Gonzalo Rubalcaba,
David Sanchez, Federico Britos Ruiz
& Ignacio Berroo

Mon 6/11
Brazilian Jazz
**SANDY CRESSMAN &
HOMENAGEM BRASILEIRA**

Tue 6/12
&
Wed 6/13
**BILL BRUFORD'S
EARTHWORKS**

Thru
SUN 6/17
**Bill Frisell's
New Quartet**
with Greg Leisz
David Piltch &
Kenny Wollesen

Mon 6/18
Bay Area Jazz Vocalist
DENISE PERRIER

Tue 6/19
THRU
SUN 6/24
GATEWAY TRIO
John Abercrombie, Dove Holland
Jack DeJohnette

Mon 6/25
Jazz in Flight Presents
THE LIVING DAYLIGHTS

Tue 6/26
&
Wed 6/27
Jazz Vocalist
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WEEK OF JUNE 6 - JUNE 12

W 6.6
Add Jazz \$5
**COOKIN' WITH KURT
MUSHROOM
MUON**

TH 6.7
70's \$7
**Double Funk
Crunch**
- Pure 70's to groove
you thru the night !!

F 6.8
\$7.84
9pm
/ \$10
AFTER
Mystery Machine
Productions presents...
**WILL BERNARD &
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"sexy and provocative
grooves.... blend of R&B w/ jam band personality"

NETWERK: ELECTRIC
"tripped out space funk"
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SA 6.9
Alt Rk
/Rock
\$10
**MUNKAFUST
DRYSPELL
EL GRECO**

SU 6.10
\$3
fiction Indie-Pop
British Rock

TU 6.12
No Cover
**Frank Innocent &
the Troublemakers** No Cover!!!
Joe Sibol Local Live
Felice Music Showcase!!

Coming Soon

Th 14 Double Funk Crunch
Sa 16 Second Set (CD Release) / Luce
Tu 19 Face on Straight / Channel 13 / 5:am
W 20 WIGGLE
Th 21 Talented Love
F 22 Most Chill Slackmob

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Continued on page 78

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the
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presents

WEDNESDAY 6/6
\$5 10:00PM

DJ Soulsalaam
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HEAVY AFRO-SOUL, DESCARGA CALIENTE,
PERSIAN VERSION, INDIAN VIBES,
GROOVY KINGSTON AND
PLUS VIDEO ART BY VJ UBIK
AND SEXY SAMBA DANCERS

THURSDAY 6/7
\$5 10:00PM

"Astral Traveling"
DJ JAMES HIGUCHI
MIXES IT UP W/ JAZZ, FUNK, SOUL
LATIN, RARE GROOVE
AND HIP-HOP

SUNDAY 6/10
\$6 8:30 PM

GET LOW TO THE GROUND W/
Brass Monkey
"THAT FUNKY MONKEY" 2 SETS

MONDAY 6/11
\$6 8:30 PM

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RICHMOND FONTAINE
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STORK CLUB

John the Baker's Wednesdays Night

Wed 6/6
9:00pm \$5
The Oozies
Millhouse
Youth Gone Wild

Thur 6/7
9:30pm \$5
Etc.
The Jet Set
Noodle (farewell show)

Fri 6/8
10:00pm \$5
Shortwave Rocket
BRNR
Greenhouse effect

Sat 6/9
10:00pm \$5
Stikman
Brian Kenney Fresno
Darling Freakhead

Sun 6/10
2:00pm \$2
Second Sunday Salon
Open Mic
with Girl George

9pm Free!

Tue 6/12
9:00pm \$8
Those Peabodys (Austin)
Bluto
Turn Around Norman

Wed 6/13
9:00pm \$5
John the Baker's Wednesdays Night
69 Fingers
Mykee Hates Life
TBA-check the website!

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Elbo Room

WEDNESDAY, JUNE 6 10PM \$10
SPEEDY'S WIG CITY PRESENTS
FROM DALLAS, TX...THE RETURN OF
WAYNE "THE TRAIN" HANCOCK
PLUS FROM LOS ANGELES
3 BAD JACKS

THURSDAY, JUNE 7 10PM \$10
ROUND WORLD MUSIC PRESENTS
CD RELEASE PARTY FOR
LOS MOCOSOS

FRIDAY & SATURDAY
JUNE 8 & 9 10PM \$7
FROM SAN DIEGO
THE B-SIDE PLAYERS

SUNDAY, JUNE 10 9PM \$5
DUB MISSION
PRESENTS
THE BEST IN DUB & ROOTS
WITH SPECIAL GUEST DJs
DJs SEP
Jah Yzer (STRONG FOUNDATION)
HUMBLE LION (SATURDAY NIGHT ROCKERS/KUSF)

TUESDAY, JUNE 12 9PM \$6
FROM SANTA CRUZ
SAMBADA

UPCOMING

WED 6/13 - AL FOUL AND THE SHAKES
THURS 6/14 - MAZACOTE
FRI 6/15 - ENTRE NOS
SAT 6/16 - BITCHES BREW

647 VALENCIA NEAR 17TH
INFO: 552-7788
elbo.com

events
calendar around town, authors, attractions & benefits

critic's choice: events

'Real Conversations 1'
book-release party
Fri/8, San Francisco Art Institute

Twenty years ago punk descended upon the Western frontier like a high-voltage maelstrom, shooting lightning bolts of rock 'n' roll from a sky charged with sociopolitical discontent and youthful energy. Thanks to committed artists such as Henry Rollins, Lawrence Ferlinghetti, Jello Biafra, and Billy Childish, the words still crackle on the ears like static electricity. Tonight author and Re/Search publisher V. Vale and friends celebrate the release of *Real Conversations 1*, which contains interviews on contemporary issues that Vale conducted with these four purveyors of punk culture. Original San Francisco punks and curious newcomers alike are invited to informally discuss the current status of DIY culture, watch rare Dead Kennedys footage, and revel in the spirit. 7-10 p.m., San Francisco Art Institute, 800 Chestnut, S.F. Free (donations accepted). (415) 362-1465. (Ali Neff)

RESEARCH

From page 77

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 6

Around town

Verdi lecture series *Mechanics' Institute*, 57 Post; 393-0100. 5:30pm, \$15-20. San Francisco Opera musical administrator Kip Cranna presents three discussions on Verdi's works, all preceded by a buffet; the first is on *La traviata*.

Symposium on environmental links to cancer San Francisco Public Library, Main Branch, Koret Auditorium, 100 Larkin; 625-1105. 5:30pm, free. The second of two scheduled public discussions on this topic, featuring input from scientists and local officials, is sponsored by the Bay Area Cancer Coalition.

Bay Area

ASAP summer open house ASAP, 2070 Allston, Berk; (510) 540-7457. 6pm, free. Access to Software for All People sponsors this sixth annual event designed to introduce its new executive director, John Kittredge.

Benefits

Art auction Canvas Cafe, 1200 Ninth Ave; 861-9838. 7pm, \$20-25. This fundraiser for this year's installment of San Francisco Open Studios features live music and art by Cindy Sherman, Linda Hope, Carlos Loarca, among others.

Authors

Randall Kenan and R. Zamora Linmark Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. 8pm, \$5-10. The authors read from their respective works at this National Queer Arts Festival 2001 event.

Laura Fraser Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from the travel memoir *An Italian Affair*.

Bernat Rosner and Frederic C. Tubach A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The two discuss their joint memoir, *An Uncommon Friendship: From Opposite Sides of the Holocaust*.

Rebecca Solnit Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Wanderlust: A History of Walking*.

Bay Area

Peter Mayle Cody's, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The author discusses *French Lessons: Adventures with Knife, Fork, and Corkscrew*.

Nancy Pickard Book Passage, 51 Tantal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The mystery writer reads from *Ring of Truth*.

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THURS. JUNE 7 • DOORS 8 / SHOW 9 • \$35 AN EVENING WITH
RICKIE LEE JONES

SAT. JUNE 23 • DOORS 8 / SHOW 9 • \$20
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THURS. & FRI. JULY 5 & 6
DOORS 8 / SHOW 9 • \$25
BEBEL GILBERTO

SAT. JULY 7 • DOORS 8 / SHOW 9 • \$17
ROOMFUL OF BLUES
LADY BIANCA

TUES. JULY 10 • DOORS 7 / SHOW 8
\$13 ADVANCE / \$15 DOOR • 18 & UP
OCEAN COLOUR SCENE

FRI. JULY 13 • DOORS 8 / SHOW 9 • \$18
LOS AMIGOS INVISIBLES

SAT. JULY 14 • DOORS 8 / SHOW 9 • \$15
THE WHITE STRIPES
HOLLY GOLIGHTLY
VON BONDIES • WAXWINGS

SAT. JULY 21 • DOORS 8 / SHOW 9 • \$15
RACHID TAHA

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TICKETS ON-LINE: WWW.TICKETWEB.COM

thursday 7

Around town

'Connect the Dot(Drgs) Party' Fort Mason Center, Herbst International Exhibition Hall, Marina at Laguna; 431-3400. 7pm, \$8-10. Craigslist sponsors this meet-and-greet for local nonprofits and other interested parties.

Fashion show and party Ruby Skye, 420 Mason; 1-800-787-3999. 8:30pm, \$10. GQ and Nautica sponsor this fashion bazaar and dance music party, with Garth and Jeno manning the turntables.

'Girls in the Halls: Where Do We Go from Here?' Columbia Park Boys and Girls Club, 450 Guerrero; 255-7162. 7pm, free. A panel discussion is held in conjunction with an exhibit of artwork by girls from San Francisco's juvenile hall.

'Photosynthesis: Evolution of the Turntable' Yerba Buena Center for the Arts, 701 Mission; 978-2000. 6pm, free. Kitundu, Pam the Funkstress, and DJ B-Love discuss this topic as part of the "Hip-Hop Nation" festival.

Bay Area

'Sephadad, Sephardim: A Journey Through Jewish Spain' Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. Steven Bileca gives a slide lecture on this topic.

Authors

Scott Carrier *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The National Public Radio contributor discusses *Running after Antelope*.

Diane di Prima *Booksmith*, 1644 Haight; 863-8688. 7pm, free. The poet discusses the memoir *Recollections of My Life as a Woman: The New York Years*.

Bay Area

Chuck Palahniuk *Diesel*, a Bookstore, 5433 College, Oak; (510) 653-9965. 7:30pm, free. The author discusses *Choke*.

friday 8

Around town

Giant book sale Episcopal Church of the Incarnation, 1750 29th Ave; 564-2324. 10am, free. This annual sale offers a wide variety of books as well as CDs, tapes, videos, and other items.

Benefits

'Moon, June, Roses, and Rainbow Ends' Merchants Exchange Ballroom and Conference Center, 465 California; 421-6443, ext 34. 6:30pm, \$150. This gala fundraiser for the Telegraph Hill Neighborhood Center features a gourmet dinner, music and dancing.

'performANance' Marlena's, Hayes at Octavia; 292-9808. 9pm, free. This multidimensional revue comprises of singers, magicians, comedians, and female impersonations. Proceeds from an evening raffle benefit Tenderloin Tessie holiday dinner programs, a nonprofit that feeds thousands of local homeless people during the holidays.

Authors

'Real Conversations 1' San Francisco Art Institute, 800 Chestnut; 362-1465. 7pm, free. See Critic's Choice.

Richard Russo *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Empire Falls*.

Bay Area

Nancy Reiko Kato *Boadecia's Books*, 398 Colusa, Kensington; (510) 559-9184. 7:30pm, free. The local organizer discusses *The Radical Women Manifesto: Socialist Feminist Theory, Program and Organizational Structure*.

saturday 9

Around town

Black music month celebration Golden Gate Park, Music Concourse; 292-5157. Noon, free. Second Nature, Victor Sila, and Bobbie "Spider" Webb and the Smooth Blues Revue are

among some of the musical acts scheduled to perform at this third annual festival.

GLAAD media awards Westin St. Francis Hotel, 335 Powell; 1-888-655-6529. 6pm, \$200-375. Filmmakers Rob Epstein and Jeffrey Friedman and *Survivor* star Richard Hatch are some of the honorees at this 12th annual event.

Outside book sale Fort Mason Center, Marina at Laguna; 437-4857. 10am, free. The San Francisco Public Library presents this one-time sale, weather permitting.

Bay Area

Art in the park Washington Park, Carolan at Burlingame, Burlingame; (650) 558-7300. 10am-5pm, free. Through Sun/10. More than 200 artists from around the nation convene at this 31st annual event, along with dozens of community nonprofit organizations, entertainers, and vendors.

Live Oak park fair Live Oak Park, Shattuck at Rose, Berk; (510) 986-9337. 11am, free. Through Sun/10. Entertainment and activities for the whole family can be enjoyed at this 31st annual event. Performers include Zappo the magician, juggler Mr. Miraculous, and the Fat Chance BellyDance.

Benefits

'Funny Girlz: A Smorgasbord of Women's Humor' Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$20-25. Elvira Kurt, the Latina Theatre Lab, René Hick, Yayne Aheba, Bridget Schwartz, Lisa Geduldig, and Page Hurwitz perform at this third annual event. Partial proceeds benefit the Homeless Prenatal Program.

Socialist Summer School 2001 scholarship fund benefit 552 Valencia; (510) 333-4604. 5pm-midnight, \$5-25. This International Socialist Organization-sponsored benefit features Latin and jazz music, DJs, and screenings of political videos.

'Synthesia' Southern Exposure, 401 Alabama; 863-2141. 6pm, \$25-50. Southern Exposure hosts its annual fundraising event, with music by DJs Jonah Sharp, Spaze Crafte One, and Jonas; Butoh dancers; and a magic show among the highlights.

Bay Area

Dolores Huerta La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7pm, \$20-25. See 8 Days a Week, page 54.

Italian street painting festival Fifth and A Sts, San Rafael; (415) 457-4878. 9am, free. Through Sun/10. This eighth annual event highlights the work of 400 madonnari (street painters), who perform alongside a festival featuring live music, Italian cuisine, and other activities. Proceeds benefit Youth in Arts, a nonprofit organization that provides art instruction to local children throughout Marin County.

Teutonic Theatre project Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 540-7784. 2 and 8pm, \$50-250. The company performs *The Laramie Project*; Moisés Kaufman directs. Proceeds benefit Our Family — the Bay Area LGBT Family Group.

Authors

Laurie Toby Edison *SomArts*, 934 Brauman; 552-7709. 2pm, \$10-15. The artist gives a slide presentation on two books collecting her work at this National Queer Arts Festival 2001 event.

Irvine Welsh *Edinburgh Castle*, 950 Geary; 885-4074. 9pm, \$5. The novelist reads from *Ghie*.

Bay Area

Robert Mainardi *Boadecia's Books*, 398 Colusa, Kensington; (510) 559-9184. 7:30pm, free. The author gives a slide show presentation based on *Strong Man: Vintage Photos of a Masculine Icon*.

Barbara Seranella *Barnes and Noble*, 280 Metra Mall, 119 Colma, Colma; (650) 756-1228. 7:30pm, free. The mystery writer discusses *Unfinished Business*.

sunday 10

Around town

Thai cultural fair Fort Mason Center, Herbst Pavilion, Marina at Laguna; (650) 615-9688. 10am-6pm, \$5-7. An all-day festival

of music, dance, food, and arts and crafts celebrates Thailand culture.

Bay Area

Art in the park Washington Park, Carolan at Burlingame, Burlingame; (650) 558-7300. 10am-5pm, free. See Sat/9.

Live Oak park fair Live Oak Park, Shattuck at Rose, Berk; (510) 986-9337. 11am, free. See Sat/9.

Benefits

Italian street painting festival Fifth and A Sts, San Rafael; (415) 457-4878. 9am, free. See Sat/9.

Authors

Joyce Badgley Hunsaker *Barnes and Noble*, 2352 Shattuck, Berk; (510) 644-0861. 4pm, free. The author signs copies of *Sacagawea Speaks*.

Irvine Welsh *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. See Sat/9.

monday 11

Around town

Fernando and Humberto Campana Yerba Buena Center for the Arts Theater, 700 Howard; 626-6008. 7:30pm, \$20. See 8 Days a Week, page 54.

Authors

Timothy Ferris *Booksmith*, 1644 Haight; 863-8688. 7pm, free. The astronomer reads and signs copies of *Life beyond Earth*.

Neil Henry *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The UC Berkeley journalism professor talks about the memoir *Pearl's Secret: A Black Man's Search for His White Family*.

Bay Area

Dan Rather *Book Passage*, 51 Tantal Vista, Corte Madera; (415) 927-0960. 1pm, free. The author and journalist discusses *American Dream: Stories from the Heart of Our Nation*.

David Hadju *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author talks about *Positively 4th Street: The Lives and Times of Joan Baez*, Bob Dylan, Mimi Baez Fariña, and Richard Fariña.

tuesday 12

Around town

'Revisiting Technology' New College Theater, 777 Valencia; 437-3425. 7pm, free. Scholars and activists Brian Tokar, Marcy Darnovsky, and Richard Heinberg discuss the ramifications of the genetic engineering of food.

Bay Area

'Compassionate Friends' Presbyterian Church, 4101 Park, Oak; (510) 530-5311. 7pm, free. This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

Authors

Rosa Linda Fregoso and Lourdes Portillo *Modern Times Bookstore*, 888 Valencia; 282-9246. 7:30pm, free. The editor of *Lourdes Portillo: The Devil Never Sleeps and Other Films* discusses the book with the filmmaker.

George Saunders *Booksmith*, 1644 Haight; 863-8688. 7pm, free. The writer reads from and signs copies of *Pastoralia*.

David Sedaris and David Rakoff *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The authors discuss their respective works.

Bay Area

Sark *Barnes and Noble*, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free. The author discusses *Eat Mangoes Naked: Finding Pleasure Everywhere and Dancing with the Pits*.

Colson Whitehead *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist discusses *John Henry Days*.

attractions/kid stuff

Art workshop San Francisco Public Library, Main branch, 100 Larkin; 821-3080, ext 10. Sat, 4pm. Free. Artist Carl Angel hosts this free workshop for children and their families.

Crissy Field Center *Presidio*, Building 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. This national park set in a restored tidal marsh offers multicultural programs, activities, and resources that promote an eco-friendly environment. Sat: Park

ranger Craig Glassner gives a special presentation on Native American occupation of the island, 1pm. Sun: Education consultant Catania Galván leads a workshop on household health, 1pm. Registration required.

Thurs: Seniors are invited to take part in "Connecting with the Digital Age," 10am-noon; and "On the Go in the Presidio," 10am-11am. Sat: Nursery manager Betty Young gives a workshop in seed sowing, 9:30am-12:30pm. \$6, registration required.

Continued on page 80

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010101: Art in Technological Times is organized by the San Francisco Museum of Modern Art. Image: Erik Adigard/M.A.D., TimeLocator (detail), 2001; courtesy of the artist. The portable interpretive devices for Points of Departure: Connecting with Contemporary Art are sponsored by Compaq Computer Corporation in Silicon Valley. Image: Brice Marden, Cold Mountain 6 (Bridge) (detail), 1989-91; collection SFMOMA, purchased through a gift of Phyllis Wattis.

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art

calendar museums & galleries

Events

From page 79

Family workshop Museum of Craft and Folk Art, Fort Mason Center, Bldg A, Marina at Laguna; 775-0991, ext 107. Sun, 2-4pm. \$5, preregistration recommended. This workshop for families with children ages five and up is based on the recent exhibition, "Contemporary Needlework: Tattoo."

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Sat: "Saturdays are Special" continues with a look at caterpillars and butterflies, 1-4pm. **San Francisco Maritime Park** Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Tues: Maritime archaeologist James P. Delgado gives a lecture titled "Voyage Below: Titanic and Carpathia Revisited," 7pm. \$15. Sat: Take a tour of the Enreka's engine room, 2-2:45pm; a chantey sing-along is held, 8pm-midnight. Free, reservations required.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit. Wed-Sat: Bear awareness week continues with various activities.

Saturday art programs at the Legion Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free).

"Doing and Viewing Art," a discussion of Renaissance art; "Big Kids-Little Kids" a discussion of Ed Ruscha.

Workshops for Families De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This month's program imparts information on ancient art.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The media arts and technology center features activities for children, teenagers, and their families, including "CircleMaze" and "Hip-Hop." Sat-Sun: Tracy Welsh and Company performs "School Assembly" and other vignettes, 2pm.

Bay Area

Chabot Space and Science Center 10000 Skyline, Oak; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5, \$5-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with

"Space Environment Training" (Sat, 12:30-2pm and 2:30-4pm) and "Planetary Training" (Sun, 12:30-2pm and 2:30-4pm).

Eoin Colfer Cody's, 1730 Fourth St, Berk; (510) 559-9500. Fri, 7pm. Free. The Irish schoolteacher introduces Artemis Fowl, the antithesis of Harry Potter, to young readers. **Lemony Snicket** Cody's, 1730 Fourth St, Berk; (510) 559-9500. Sat, 3-5pm. Free. The children's author reads from his latest opus, *A Series of Unfortunate Events: The Vile Village*.

every week

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city. **Dashiell Hammett tour** Meet at northwest corner of San Francisco Public Library, Main Branch, 100 Larkin; (510) 287-9540. Sat, noon. \$10. Take a tour through the detective author's favorite haunts with a guide dressed like Sam Spade.

Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahepahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian is not required.

'Introduction to Buddhist Meditation' Various locations; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

Jazzmasters workshop Eurico's, 504 Broadway; 982-6223. Wed, 3:30pm. Free. Local musicians conduct this free seminar every week; today's installment is led by Richard Smith.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Park mural walk Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during this six-block walk.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes—or you can bring in games—in this weekly group.

'Vampire Tour' Meet at Grace Cathedral, 1100 California; (650) 279-1840 or sfvanptour@yahoo.com. Fri-Sat, 8pm. \$15-20. "Mina Harker" leads this supernatural walking tour through Nob Hill.

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Extended hours until July 15: Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. Both exhibits through July 15.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (Extended hours until Sept 12: Thurs-Sat, 9:30am-9pm; first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Carpets from China." Ten Chinese rugs from the 19th

Continued on page 82

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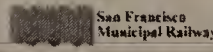
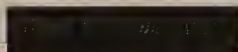
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art

calendar

museums
& galleries

Museums

From page 80

and 20th centuries. Through July 8. "Views of Islamic India." Ten prints by Thomas and William Daniell. Through Oct 7.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists' Impressions of the Golden State." More than 80 works of art from public and private collections. Through Sun/10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26. **Jewish Museum San Francisco** 121 Stenart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Over the past 20 years or so Sophie Calle has made performance-based pieces that involve snooping, stalking, following, interviewing, and revealing the secret lives of others — as well as herself. The show includes a range of pieces from Bay Area collections, including some of her first pictures, taken in a graveyard in Bolinas, where she lived in the late 1970s. The centerpiece of the show is a 1996 project called *Eruv* that taps into zones charged by religious and nationalist beliefs. Through June 28. (Helfand)

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Il Maestro e L'Allievo." Works by Oskar Kokoschka, Silvio Loffredo, and Marco Sassone. "Parole e Immagini Futuriste dalla Collezione Wolfson." Futurist words and images from the Wolfson Collection. Both exhibits through July 8.

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "Contemporary Needlework: Tattoo!" Works by 15 women tattooists. Through July 29. "Crowning Glory: Contemporary Paper Hats by Moses." 50 hats made by folk artist Moses (reception Wed/6, 5-7pm). Through July 29.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (Extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through Tues/12. "2000 SECA Art Award: Rachael Neubauer and Kathryn Van Dyke." An exhibit honoring the winners of the biennial art award given by the Society for the Encouragement of Contemporary Arts. Through Tues/12. "Jennifer Sterling: Selections from the Permanent Collection of Architecture and Design." Sixteen works by the San Francisco designer. Through June 24. "Custom Built." A 20-year survey of work by Allan Wexler. Through June 24.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Verdi by the Bay." A historical exhibition of Verdi performances. Through Aug 24. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Roots, Rhymes and Rage: the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. Through Aug 12. "Hip-Hop Resource Lounge." A selection of

readings, music samples, and video stations on hip-hop and how it has transformed throughout its history. Through Aug 12. "Rappers Delight (The Visual Avant-Garde of Hip-Hop)." Paintings, drawings, sculptures, and video by various artists. Through Aug 12. "Elevated." Newly commissioned works by San Francisco graffiti artists. Through July 14.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Gruburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "After the Storm: Bob Walker and the Art of Environmental Photography." Photographs from the Bob Walker Collection and original images by other landscape photographers. Through June 24. "Rustler Range Mastodon Project." A behind-the-scenes look at the Natural Sciences Department staff as they create a mastodon exhibit. Through June 30. "Made in Oakland: The Furniture of Garry Knox Bennett." More than 80 pieces of furniture by Garry Knox Bennett. June 9-Sept 2.

galleries

Opening

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. New works by Larry Cray (reception Thurs/7, 5:30-7:30pm). June 7-July 27.

Build 483 Guerrero; 863-3041. By appt only. "Point Blank," photography by Su Evers, Jackie Cratz, Dusty Lombardo, and Rebecca McBride (reception Fri/8, 6-9pm). June 8-24.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Oil paintings by Michael Tschantz-Hahn (reception Thurs/7, 5:30-8pm). June 7-30.

Culture Cache 1800 Bryant, #104; 642-2360. Wed-Sun, 2-7pm. "Cartoon Literalism," paintings by Sirron Norris (reception Sat/9, 7-11pm). June 9-30.

Ebert Gallery 49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5pm. "Linda Symonds Drawings," mixed-media works (reception Thurs/7, 5:30-7:30pm). Through June 30.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Rotating Paintings," works by John Beech; works by Mildred Howard (both receptions Thurs/7, 5:30-7:30pm). Both exhibits run June 6-July 7.

Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California 973 Market, Ste 400; 777-5455. Tues-Sat, 2-5pm. "Moments in Time from the 20th Century: The Photographs of Virginia Benavidez" (reception Fri/8, 6-9pm). June 8-Aug 31.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Donald Feasel (reception Thurs/7, 5:30-7:30pm). June 7-July 7.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paul Wonner: Select Works from the Sixties," paintings by Paul Wonner (reception Thurs/7, 5:30-7:30pm). June 7-July 28. New work by Guy Diehl; recent paintings by Richard Baker (both receptions Thurs/7, 5:30-7:30pm). Both exhibits run June 7-30. **Headlands Center for the Arts** 944 Fort Barry, Sausalito; (415) 331-2787, ext 28. Tues-Fri, Sun, noon-5pm. Works by May Stevens. June 12-July 15.

'Rise Sally Rise'

Through Sat/16, Meridian Gallery

E.G. Crichton's photographs of tombstones entirely cover two gallery walls, and their inscriptions range from enigmatic to downright racy. For instance: "In memory of Miss Miriam Wood, daughter of Mrs. Sarah Wood, consort of Miss Mary Day, who died Oct. 19, 1810 at 83 years." Crichton doesn't reveal which of the epigraphs are real and which are her own digital inventions. They all commemorate women who lived in the 18th and 19th centuries, and they all look real enough, until you realize that some of the inscribed captions are far too sexually explicit for that time. Rather than straightforward historical documents, most of the inscriptions seem to be projections of Crichton's own fantasies and desires onto imaginary slabs of stone. In addition to her 33 tombstone photographs, the exhibit includes "talking" rocking chairs, "video sculptures," and videos that must be watched through a keyhole. With all of these different media at her command, Crichton hopes to draw a connection between the poetry of the graveyard and

the poetry of the school yard — between tombstone rhymes ("Miss Grace / dressed in lace / teardrops falling down her face") and jump rope rhymes ("Turn to the east / turn to the west / turn to the one / that you love best."). These rituals for the dead might not seem similar at first to the games of 12-year-olds, but Crichton makes a compelling case not only for their correlation but also for all sorts of other complicated interconnections between memory, time, and experience. As a feminist artist and scholar, she feels compelled to investigate complex issues of identity that would otherwise remain, so to speak, in the closet.

Tues.-Sat., 11 a.m.-5 p.m., 545 Sutter, S.F. (415) 398-7229. (Lindsey Westbrook)



IMAGE FROM CROSS MY HEART (2001), BY E.G. CRICHTON

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "3 Group Show," paintings by three Bay Area critique groups (reception Sun/17, noon-3pm). June 10-July 15.

Live Art Gallery 151 Potrero; 552-5875. Thurs-Sat, noon-4pm and by appt. "Hell's Half Acre," new paintings by Sookie Koban and Xylor Jane (reception Thurs/7, 7-11pm). June 7-30.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt). "ING," new work by Tauba Auerbach, paintings, sculpture, and installation by Ben Prince, and mixed-media works by Will Yackulic (reception Fri/8, 6-8pm). June 8-July 7. See A&E review, page 46.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. "Evidence of Life," works by Maya Hayuk (reception Thurs/7, 6pm). June 7-mid July.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Flourish," new work by Jo Jackson and Darin Klein (reception Thurs/7, 5-7pm). June 7-30.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Individual shows of recent photography by Wendy L. Carr, Blake LaMarr, and Akia Teschner. Through Sat/16.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Across an Ocean: Chinese Communities," photographs by Robert Welsh. Through Sun/17. "Millennium Monument," works by Allyson Levy.

Through June 29. "Lucky Stories," works by Alexandra Bowes, Kevin Hill, and Kelda Van Patten. Through July 1. "Messages from the Underbelly," graffiti, photographs, and portraits by Kirstina von Rubens. Through July 1. "Artist as Homeless," the Lesbian, Gay, Bisexual, Transgender, Questioning Youth photography project. Through Sept 2. "Ed Kashi Jumps with WritersCorps," photographs by Ed Kashi and poetry by WritersCorps youth. June 11-Sept 2.

San Francisco Museum of Modern Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Dave Balona, Ezra Johnson, and Daniel McClain (reception Wed/6, 5:30-7:30pm). Through June 29.

San Francisco Public Library 100 Larkin; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "Journey Along California's Coastline," photographs by Robert J. Groins. Through Fri/8. "New Main to New Millen-

um," books, drawings, photographs, posters, pottery, videos, audio recordings, calligraphy, ephemera, and more. June 10-Aug 26.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "Lost and Found," pastel and mixed media on paper by Paul Gibson (reception Wed/6, 5:30-7:30pm). Through July 27.

Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, Sixth Fl; 557-4560. Sun, noon-5 p.m.; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "BookWorks 2001: 10th Biennial Pacific Center for the Book Arts Member Exhibition," letterpress printing, illustration, calligraphy, and bookbinding (reception Thurs/7, 6-8pm). June 7-Aug 3.

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Tablelamp Series," recent works by Garry Knox Bennett (reception Sat/10, 2-5pm). June 7-July 1.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt. Works by George Rivera and Jody Sears (reception Sat/9, 4-6pm). June 9-July 1.

James Willis/Larry Evans 77 Geary; 398-7545. Tues-Sat, noon-5:30pm. "Pacific Paintings II," works by Howard Kaneg (reception Sat/16, 5-7pm). June 12-30.

Bay Area

The Art History Museum of Berkeley 2028 Ninth St, Berk; (510) 841-4210. Call for hours. "Musée des Hommages," original work and hand-painted replicas of masterworks by Guy Colwell. Sat/9-Sun/17.

Duguay Studio 1420 45th St, No 21, Emeryville; (510) 595-7510. Call for hours. Pro Arts East Bay Open Studios 2001, various works in mixed media. Sat/9-Sun/10, Sat/16-Sun/17, 11am-6pm.

Jennifer Foxley Studio 3206 Boise, Berk; (510) 655-7847. Call for hours. Pro Arts East Bay Open Studios 2001, works by Jennifer Foxley. Sat/9-Sun/10, Sat/16-Sun/17, 11am-6pm.

Green Shutter Gallery 22654 Main, Hayward; (510) 538-2787. Wed-Sat, 1-4pm. "Visions 20 Group Show," exhibit featuring various artists. Through July 20.

Thelma Harris Gallery 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Passage," recent paintings by Rosalind McGary (reception Fri/8, 7-9pm). June 8-30.

Oakland History Room Oakland Public Library, 125 14th St, Oakl; (510) 238-3222. Mon-Tues, Sat, 10am-5:30pm; Wed-Thurs, noon-8pm; Fri, noon-5:30pm; Sun, 1-5pm. Rare photographs, programs, scrapbooks, postcards, and manuscripts from the Oak-

land History Room's collection (reception Sat/9, 2-4pm). June 9-Sept 15.

PhotoCentral Gallery 1099 E St, Hayward; (510) 881-6721. Mon-Thurs, 6:30-9:30pm. "The Ninth Annual Women's Exhibition: Creativity from Ghost Ranch, New Mexico," works by various artists (reception Fri/8, 6:30-8:30pm). June 8-July 30.

The Red Door 4001 San Leandro, Ste 33, Oakl; (510) 261-4517. Call for hours. "Murray Bowles: An Incomplete Retrospective of East Bay Punk Rock," works by Bowles and other East Bay photographers (reception Fri/8, 6-9pm). June 9-July 8. See 8 Days a Week, page 54.

Strawberry Creek Design Center 1250 Addison, Berk; (510) 845-2612. Thurs, 11am-5pm and by appt. Pro Arts East Bay Open Studios 2001, works by Susan Brooks. Sat/9-Sun/10, Sat/16-Sun/17, 11am-6pm.

Suzuki Studio 2240 Grant, Berk; (510) 849-1427. By appt only. Pro Arts East Bay Open Studios 2001, works by Lewis Suzuki. Sat/9-Sun/10, Sat/16-Sun/17, 11am-6pm.

2121 Peralta Street 2121 Peralta, No A11, Oakl; (707) 769-0675. "Time Inside: Pro Arts East Bay Open Studio," works by Josee Andrei, Sharon Armstrong, and Jan Freeman Long. Sat/9-Sun/10, Sat/16-Sun/17, 11am-5pm.

Ongoing

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "12X12," drawings, paintings, and dioramas by 14 artists. Through July 16.

Back to the Picture/Latin American Gallery 934 Valencia; 826-2321. Call for hours. "Imágenes de un Mismo Anil/Imágenes of a Same Blue," works by contemporary Salvadorean painters. Through Thurs/7.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon-Sat, 10am-6pm. Wooden sculpture by Duncan Johnson. Through Sat/9.

Bucheon 540 Hayes; 863-2891. Tues-Sat, 11am-6pm; Sun, noon-5pm. "a new combination of words ...," a group show featuring works by Ariel Erestingcol, Amy Jo Diaz, Jeff Nord, and Annie Costello. Through Sun/10.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Paintings by Jeff Adams; "Access," sculpture by Mark Mennin (reception Sat/9, 3:30-5:30pm). Through June 30.

Columbia Park Boys and Girls Club 450 Guerrero; 255-7162. Mon-Fri, 1-8pm; Sat, 10am-4pm. "Girls in the Hall," interactive art exhibit by girls in San Francisco's juvenile hall. Through Sun/10.

Fraenkel 49 Geary; 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Hiroshi

Sugimoto: Portraits." Hiroshi Sugimoto's theme is consistently about the passage of time. His recent works are depictions of history and art gone through filters of representation. They are photographs of three-dimensional copies of notable historical figures taken from famous paintings or photographs. The wax figure of Winston Churchill, for example, was based on a well-known 1941 Karsh photograph, and Sugimoto returns the statesman to that form, in a technically improved state. It is on just such images that we base our notions of recent and not-so-recent history. Sugimoto's photographs, in a sense, recapture the past while urging us to question the accuracy of any depiction of the past. Through June 30. (Helfand)

Gallery at Intersection 446 Valencia; 626-2787. Wed-Sat, noon-5pm. "Code 33," a public art event that took place in October 1999, brought together Oakland youth and local police officers for a frank discussion about their often-strained relationship. Community members and the local media were there to witness the group discussions and the subsequent festivities. Intersection for the Arts' current show is an archive of "Code 33" and the two years of preparation that went into it. The show is also a reenactment of that October day. Visitors are invited to sit at chairs surrounding television screens and listen to condensed videotape versions of the cop-youth conversations. Named after the police code for "emergency, clear the air," the event marked the beginning of an ongoing dialog that would hopefully shatter stereotypes and prevent violence in the long run. Through Sat/16. (Westbrook).

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "Elysion," works by Patsy Krebs; "From Six to One," project space installation by Emil Lukas. Both exhibits through Sat/16.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Perception and Paradox," sculptures by Ellen Vogel. Through Sun/10.

Robert Koch 49 Geary; 421-0122. Tues-Sat,

10:30am-5:30pm. "Inside the Live Reptile Tent," works by Jeff Brouws (reception Thurs/7, 5:30-7:30pm). Through June 30.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "William Wheeler: Favorite Places," landscapes of Northern California (reception Thurs/7, 5:30-7:30pm). Through July 7.

Levi's 300 Post; 501-0100. Mon-Sat, 10am-8pm; Sun 11am-6pm. "My Definition," painted glass windows by Greg Galinsky. Through Thurs/7.

Linn Gallery 292 Townsend; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Drawing from Experience," various drawings covering the century between 1890 and 1990. Through Sat/16.

Logan Galleries California College of Arts and Crafts, 1111 Eighth St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Beyond the Rules," works by members of the four chapters of the Northern California Women's Caucus for Art. Through Sun/10.

Michael Martin 251 Post; 217-0070. Mon-Sat, 11am-5:30pm and by appt. New paintings by Roy Borroni. Through Sat/16.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5pm. "Rise Sally Rise," works by E.G. Crichton. Through Sat/16. See Critic's Choice.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. "Vessels of Light," works by Susannah Hays. Through Sat/9.

Paxton Gate 824 Valencia; 824-1872. Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm. Works by Jennifer Hale. Through Sun/17.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Living by Numbers: works on paper 2000/2001," work by Jürgen Trautwein. Through Tues/12.

Presidio Officer's Club Exhibition Hall 50 Moraga; (800) 965-4827 or www.athepresidio.org. Mon, Thurs-Sun, 11am-6pm; Wed, 11am-9pm. "Russian Imperial Treasures," 300-piece traveling exhibit of Russian art objects and historic artifacts from the 126-year period of Russian colonialism in North America. Through Fri/15.

Continued on page 84

MARCH 7-JUNE 28, 2001

SOPHIE CALLE

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The Jewish Museum San Francisco is proud

to present a photographic installation by French conceptual artist Sophie Calle inspired by the Orthodox Jewish tradition of the *eruv* — a symbolic enclosure allowing public space to be considered private property. Come view this highly anticipated project for which the artist interviewed Palestinian and Israeli residents of Jerusalem. This installation will be accompanied by a selection of Calle's photographs from Bay Area collections.

For information on special programs accompanying this exhibition, please call 415-591-8801.



Sophie Calle, *eruv* (detail), 1996
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stage calendar

theater, dance, spoken word, comedy & performance

Ongoing

From page 83

San Francisco Arts Commission Gallery 401 Van Ness, 554-6080. Wed-Sat, noon-5:30pm. "The Gateway Project: Natural Forces," conceptual works using installation, sound, video, and computer technologies. Through Sat/16.

SF Camerawork 1246 Folsom, 863-1001.

Tues-Sat, noon-5pm. "Re-Imaging the West: A New History," works by various artists on the myths of the American West. The self-portraits of Vietnamese American photographer Pipo are a lighthearted interlude in San Francisco Camerawork's tour of the American West. Each photograph shows him dressed up as a different Wild West character: a saloon cardplayer, a banjo picker, a soldier, a sheriff. They're fun and clever, but also make a serious point about the exclusion of Asians from historical accounts of how the West was won. Not all of the artists in this show make you smile like Pipo does. Simon Norfolk's photographs, for instance, scrutinize the disparity between collectible dolls found in Indian reservation gift shops and the reality of contemporary Native American life. Through Sat/16. (Westbrook) 381g 381 Guerrero, 255-1821. Fri-Sun, noon-6pm. Mixed media photography on canvas by David Grosvenor. Through Sun/17.

Toomey-Tourell Fine Art 49 Geary, 989-6444.

Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Then and Now," selected paintings by Jerrold Burchman (reception Thurs/7, 5:30-7:30pm). Through June 30.

Traywick 1316 10th St, Berk, (510) 527-1214.

Tues-Sat, 11am-6pm. "Elemental," recent work by Linda Mielko Allen. Through Fri/9.

Two of Hearts Studio 4147 19th St, 864-5551.

Tues, Thurs-Sat, 11am-5pm; Wed, by appt.

"Flower Power," group show featuring fashion, photography, and paintings. Through Fri/15.

Weinstein Gallery 383 Geary, 362-8151.

Mon-Tues, 11am-8pm; Wed-Thurs, Sun, 9:30am-10pm; Fri-Sat, 9:30am-10:30pm.

"Jean-Claude Gaugu: A New Century," mixed media works. Through Thurs/14.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building, 433-6879. Call for hours.

"The Unpublished Works (Photographs)," works by Masahisa Fukase, "New works," Evelyn Lam (both receptions Thurs/7, 5:30-7:30pm). Through June 30.

Bay Area

Babilonia 1808 1808 Fifth St, Berk, (510) 549-1808. Wed-Sat, 11am-6pm. "The Secret Storm and the Vogue Book of the Dead," works by Georganne Deen. Through Sat/9.

Gallery Piazza Arts and Culture Sausalito Piazza Building, 819 Bridgeway, Sausalito, (415) 331-6711. Daily, 10am-7pm. "West and Far East/Harmony in Spirit," 11th-anniversary exhibition with Doug Coffin, Chizuru Miyasako, and Koichi Tanikawa. Through Sun/10.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto, (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "From the Mind's Eye," an abstract collection (reception Sat/9, 2-5pm). Through June 29. "Beyond the Binary Code," digital art by Lori Lejeune (reception Sat/9, 2-5pm). June 30.

21 Grand 21 Grand, Oakl, (510) 444-7263.

Thurs, noon-8pm; Fri-Sun, noon-6pm. Recent sculpture by David Thorpe and paintings by Phillippe Janssens. Through Mon/11.

University Gallery California State University, Hayward, 25800 Carlos Bee, Hayward, (510) 885-3299. Tues-Sat, noon-4pm. "Annual Juried Student Exhibition," various works by students. Through Sat/9.

San Francisco Ethnic Dance Festival

June 9-24, Palace of Fine Arts

You don't go to the Ethnic Dance Festival to find out what the newest crop of choreographers is thinking. What we persist in labeling "ethnic dances" — aren't all dances ethnic? — are in fact theatricalized folk dances that have evolved into their own genre of stage performance. What keeps ethnic dance vital is less the so-called authenticity than the sense of a community celebrating itself — whether that community consists of immigrant groups who reinforce their cultural identity through dance or of dancers who enjoy dancing within a specific cultural tradition. To bring that celebration across and keep it fresh on a stage requires skill, imagination, and quite a bit of moxie. New at this year's EDF is the concept of having each week-end "staged" by a different director. The first round goes to Jeff O'Connor, who has his hands full bringing together Mexican, Chinese, African, Indian, American, Korean, and Brazilian traditions, among the groups this weekend are Tahiti's Hui Tama Nui and the Sunugal Ballet from Senegal, both making their EDF debut. Sat-Sun, 2 p.m. (also Sat, 8 p.m.), 3301 Lyon, S.F. \$20-\$30. (415) 392-4400, www.tickets.com (Rita Felciano)



PHOTO OF MEMBERS OF THE SUNUGAL BALLE

theater

Opening

American in Me Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna, 441-8822.

\$8-30 (previews \$15, Wed/13-Thurs/14 pay what you can). Previews Fri/8-Sat/9, Wed/13-Thurs/14, 8pm. Opens Fri/15, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30pm. Through July 8.

In Rebecca Gilman's satirical play a married couple goes to all lengths to have a baby.

The Dying Gaul Portrero Hill Playhouse, 953 De Haro, (510) 845-2687. \$12-15 (pre-view \$5, opening night \$20). Previews Thurs/7, 8pm. Opens Fri/8, 8pm. Runs Thurs-Sat, 8pm. Through June 30. Last Planet Theatre presents Craig Lucas's play about a distraught writer who, after losing his lover to AIDS, concludes that murder will lead to enlightenment.

Gogol Exit on Taylor, 277 Taylor, 673-3847.

\$12-18 (previews \$10). Previews Thurs/7-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Fri-Sat, 8pm. Through June 30. Meredith Eldred directs this musical adaptation of Nikolai Gogol's short stories.

Island Heat Phoenix II Theatre, 653 Geary, (510) 433-9909. \$12-20. Previews Thurs/7, 8pm. Opens Fri/8, 8pm. Runs Thurs-Sat, 8pm. Through July 14. Mae Ziglin Meidav's latest play, set on a remote Caribbean island, follows the lives of a rich neo-colonialist couple whose relationship is riddled by extra-marital affairs.

It's a Bird, It's a Plane, It's Superman Eureka Theatre, 255-8207. \$15-25. Previews Wed/6-Thurs/7, 8pm. Opens Fri/8, 8pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through June 24. America's caped comic book hero is examined and mocked in this musical by Robert Benton and David Newman.

Ladies and Gentlemen, the Opposite Sex ... Enters Exit Theatre, 156 Eddy, 648-4335.

\$12-15. Opens Fri/8, 8pm. Runs Fri-Sat, 8pm. Through July 7. This production presented by Iron Workers Local 202 Theatre Company is a festival of short plays by six Bay Area playwrights who examine the relationships between men and women.

Rent Orpheum Theatre, 1192 Market, 512-7770. \$35-67.50. Opens Wed/6, 8pm. Runs Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 15. The popular musical

returns to San Francisco under the direction of Michael Greif.

Sax and the Single Dyke Theatre Rhinoceros Studio, 2926 16th St, 861-5079. \$15 (preview, pay what you can). Previews Thurs/7, 8:30pm. Opens Fri/8, 8:30pm. Runs Thurs-Sat, 8:30pm; Sun, 7:30pm. This "screwball love story," set in San Francisco, involves two women who discover that they may be more than just close friends and roommates.

Bay Area

A Life in the Theatre Berkeley City Club, 2513 Durant, Berk, (510) 843-4822. \$30 (previews \$26, opening night \$35). Previews Fri/8-Sun/10, Wed/13, 8pm. Opens Thurs/14, 8pm. Runs Wed-Sat, 8pm; Sun 2 and 7pm. Through July 15. The Aurora Theatre Company presents David Mamet's drama about two young men who attempt to find meaning through their lives in the theater.

Ongoing

Betty's Summer Vacation Actors Theatre of San Francisco, 533 Sutter, 296-9179. \$25.

Thurs-Sat, 8pm; Sun, 7pm. Through July 14. In this comedy by Christopher Durang a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.

Circling the Drain Thick House, 1695 18th St, 401-8081. \$10. Thurs/7-Fri/8, 8pm. Encore Theatre Company and 4 Hard Gulps presents one of three new works in its "Unlock the House" showcase. This play by Dan Basila is about "a world of feigned irreverence, required desolation, and internal collapse."

The Clouds, the Ocean, and Everything in Between New Langton Arts, 1246 Folsom, 440-5545. \$15-18. Wed/6-Sat/9, 8pm; Sun/10, 7pm. The winner of East West Players Y2K New Voices Playwriting Competition, this dark comedy tracks the lives of three young adults from their college years to their uncertain futures.

► **Contact** Curran Theatre, 445 Geary, 551-2000. \$37-80. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 24. Since this show premiered in New York two years ago, even the brightest showbiz observers have been at a loss as to what to call it. Devised by director-choreographer Susan Stroman and book writer John Weidman, the show seemed to defy categorization.

stage

Stage listings are compiled by Sarah Han. Performance times may change, call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance communitator is Sima Behnar. See 8 Days a Week for information on how to submit items to the listings.

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what do you call a musical in which no one sings, a play in which dialogue is subordinate to dance, an original work of music theater whose entire score comes from CDs you probably have at home? The only appropriate response, of course, is, who cares? Especially if it works. And *Contact* works, often brilliantly. Its three scenes are slender but beautifully etched blends of shadow and fantasy in which characters yearn for connection, for contact. No plot summary can convey the magic of Stroman's choreographic imagination, which shimmers with sensuality, energy, and an ear for the perfect music. The company of knockout dancers is astonishing, and Meg Howrey, Alan Campbell, and Holly Cruikshank all give superb performances in movement. *Contact* may not be quite the revolution in form it's been hailed to be, but this wonderfully exhilarating evening is still cause for celebration. (Rosenstein)

◆ **Dirty Blonde** *Theatre on the Square*, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Extended through July 29. On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

◆ **Done to Death** *Venue 9*, 252 Ninth St; 289-2000. \$12-15. Thurs-Sat, 8pm. Through Sat/16. When Walt Hooverman decides to direct a community theater production of *Death of a Salesman*, his dysfunctional family mirrors the lives within Arthur Miller's play.

◆ **Don't Make Me Look Too Psychotic** *Bannam Place Theater*, 50A Bannam; 986-4607. Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtmann's hilarious solo show. Pachtmann developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

◆ **Forever Plaid** *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through July 8. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.

◆ **Ghost in the Light** *A Traveling Jewish Theatre*, 470 Florida; 820-1460. \$10-20. Thurs/7-Sat/9, 8pm. Ian Walker's play is based on the life of Han Van Meegeren, an art forger during World War II.

◆ **GunPlay** *Thick House*, 1695 18th St; 401-8081. \$10. Wed/6, 8pm. This new work by Janet Ference is one of three in Encore Theatre Company's "Unlock the House" showcase.

◆ **Gun-Shy** *Phoenix Theatre II*, 655 Geary; 567-3005. \$15-18. Thurs-Sat, 8pm. Through Sat/16. In this comedy a divorced couple and their new lovers are forced together at the couple's son's birthday party.

◆ **The Misanthrope** *Il Teatro 450*, 499 Powell; 433-1172. \$17-20. Fri-Sun, 8pm. Through Sun/10. Women in Time sets Molière's comedy in a swank 1950s Hollywood drawing room where an assortment of period icons — fops, beatniks, cowboys, and starlets — cavort, prattle, and deceive quite as convincingly as their 17th-century counterparts. Molière's theme of a corrupt society beyond, but reflected in, the relationships of the play finds expression here in a thread of cold-war lunacy, largely conveyed via TV coverage of the HUAC hearings and ads for duck-and-cover drills. Paul Silverman as Alceste, here a blacklisted screenwriter, has the neurotic intelligence but lacks the masculine charm of

Molière's title character. He's a bloodless, if humorous, protagonist, and we are hard-pressed to imagine him striking anyone's fancy, let alone that of the lovely Celimene (played as a rising starlet by the stunning Jennifer Wagner). Still, an exceptional supporting cast, high production values, and Molière's timeless script make this an engaging evening. Not the least of director Sacha Reich's accomplishments is her actors' clear, coherent, and remarkably natural-sounding rendering of Richard Wilbur's astonishing verse translation. (Avila)

◆ **The Most Fabulous Story Ever Told** *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm; June 10, July 1, and July 8, 2pm. Through July 14. Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a bit of serious soul-searching. The first act, in which uber-gay couple Adam and Steve hook up with uber-lesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the Thornton Wilder-meets-C.B. DeMille shtick behind and moves his couples on to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

◆ **Oh, Progeny!** *Shelton Theatre*, 533 Sutter; 601-3499. \$15-20. Fri-Sat, 8pm; Sun, 2pm. Through Sun/17. PJB Productions presents an original musical revue about being a parent in today's world.

◆ **Snake in the Basement: The Prosecution of Rev. Bill Pruitt** *The Marsh*, 1062 Valencia; 826-5750. \$15-20. Thurs/7-Sun/10, 8pm.

Local puppeteer Liebe Wetzel and her ensemble, Lunatique Fantastique, present a puppet play (opening again after premiering last year) that tackles an unlikely topic: a recent case in which several women brought charges of sexual molestation against a Dallas minister. Other than a bit of narration and song, the show is nearly wordless, portraying an archetypal tale of a man of god being tempted by the devils of his own nature, abusing the bodies and souls of women in his church, and ultimately being called to answer for his crimes. But that synopsis doesn't begin to account for the often remarkable power of the images Wetzel and her company evoke, or the density of the associations they weave with the simplest of means. (Rosenstein)

◆ **Trojan Women: A Love Story** *Next Stage Theater*, 1668 Bush; 675-5995. \$12-20. Fri-Sat, 8pm; Sun, 7pm. Through June 24. See "Romantic Vision," page 44.

◆ **Twelfth Night** *Lorraine Hansberry Theater*, 620 Sutter; 474-8800. \$25-30. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/17. The Lorraine Hansberry Theater's production of Shakespeare's comedy of love and mistaken identity has all the markings of a successful adaptation. The play is situated in New Orleans during Mardi Gras (traditionally begun on the Twelfth Night of Christmas). The set is good looking, the costumes exquisite, and the cast, though uneven, is very fine overall. But Shakespeare's romp feels sluggish. Jorge Rubio as Orsino, the lovesick mayor, gives the strongest performance, while the three conspirators — Sir Toby (B. Chico Purdiman), Sir Andrew (Dell Grooms), and Maria (Amara Tabor-Smith) — almost steal the show, though both Sebastian (Aldo Pisano) and Antonio (A.G. Burnett) lend some spirited, swashbuckling energy. These boisterous bits work best. The New Orleans setting is a stroke of genius — Orsino's rhapsodizing mingles naturally with the strains of Duke Ellington's "Mood Indigo." However, director Whitney J. LeBlanc holds too much of the Mardi Gras exuberance in reserve. (Avila)

◆ **Utilities** *Exit Theatre Café*, 156 Eddy; 776-7427. \$12. Fri-Sat, 8:30pm. Through Sat/16. George McKibbens's one-man show revolves around a landlord trying to rent a San Francisco apartment for \$600. "€600! What's the

catch?" Well — you should ask. This landlord has clearly gone a little nuts since the previous tenant, his daughter, decided to off herself in the bathroom. But in a renter's market, who needs therapy? A series of well-penned, frequently funny characterizations leads to a somewhat makeshift resolution. McKibbens, a tall, disheveled 22-year-old in baggy pants, brings to life the would-be tenants with skill and panache, and his landlord is so refined you can practically see his beer belly and wife-beater T-shirt. A different guest poet opens each night of this laid-back, low-budget show. (Avila)

◆ **The Vagina Monologues** *Alcazar Theater*, 650 Geary; 433-9500. \$30-50. Tues-Wed, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun 3 and 7pm. Until June 24, Susan Anton, Christina Pickles, and Tracee Ellis Ross star in Eve Ensler's play of monologues collected from interviews with women. Michelle Clunie, Marga Gomez, and Barbara Rush take over the roles from June 26-July 8.

◆ **The Warrior and the Crone** *Edinburgh Castle*, 950 Geary; 978-2345. \$12-15. Wed-Thurs, 8pm. Through Thurs/14. The Edinburgh Castle Pub becomes Ye Olde Mead Hall in the second installment of "Trio Mio," a minifestival of site-specific solo performance coproduced by Climate Theatre, Solo Mio, and Writers Who Act. Writer-performer Bledfy Kristin Spence revives the bardic tradition, spinning a neo-ancient tale of a brave Scottish warrior whose pagan ways are anathema to the tide of proselytizing Christians. The piece's initially facile dichotomy between good gender-balanced pantheism and bad masculine monotheism fortunately gains a bit of complexity, and although the tale is never terribly compelling, the evening's earnest sword-and-sorcerer approach has a naive appeal. Spence is a limited actor but an excellent mover, and together with director Anne Galjour she creates an evocative storytelling atmosphere with restricted means. (Rosenstein)

◆ **West Side Story** *Diego Rivera Theatre*, 50 Phelan; 239-3132. \$5-10. Fri/8-Sat/9, 8pm; Sun/10, 2pm. City College of San Francisco presents a rendition of the popular musical.

Bay Area


◆ **Big Love** *Berkeley Repertory Theatre*, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Wed/6 and Sun/10, 7pm (also Sun, 2pm); Thurs/7-Sat/9, 8pm (also Sat, 2pm). Inspired by Aeschylus's *Suppliants* Women, Charles L. Mee's play exuberantly transposes the story to contemporary Italy. Fifty Greek brides flee to Italy, seeking sanctuary from the 50 cousins to whom they've been unwillingly contracted in marriage. Mee brilliantly extrapolates from the surviving fragments of Aeschylus's trilogy to create a dizzying series of confrontations between the play's men and women. (Rosenstein)

◆ **Cymbeline** *Bruns Memorial Amphitheater*, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$22-41. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through June 24. See "Romantic Vision," page 44.

◆ **Cyrano** *San Jose Repertory Theatre*, Sobrato Auditorium, 101 Paseo de San Antonio, San Jose; (408) 367-7255. \$17-37. Wed/6-Sat/9, 8pm (also Sat, 3pm); Sun/10, 2 and 7pm. The poet, swordsman, and lover of Edmond Rostand's classic comes fitfully to life in this San Jose Rep production. Frank Langella's recent adaptation trims the play and its characters significantly and fairly skillfully, losing the fat while retaining the best moments. Dipu Gupta's faux-naïf sets and John McCluggage's uncluttered staging are both aiming for a streamlined contemporary feel, but the result is that things look pretty skimpy — and surprisingly unromantic for this uber-romantic play. Still, Rostand's masterpiece remains irresistible in any form; there are passages when the play seems to soar to the moon of its own accord. (Rosenstein)

◆ **The Laramie Project** *Berkeley Repertory* *Roda Theatre*, 2015 Addison; (510) 647-2949. \$10-51. Wed/6 and Sun/10, 7pm (also Sun, 2pm); Thurs/7-Sat/9, Tues/12, 8pm (also Sat, 2pm). See www.berkeleyrep.org for complete schedule. Through July 8. Writer-director Moisés Kaufman and his company, New York's Tectonic Theatre Project, explore the circumstances behind the 1998 murder of Matthew Shepard. The script, interweaving verbatim extracts from hundreds of interviews with Laramie residents conducted by

Continued on page 86



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Ongoing

From page 85

the company, is a harrowing and deeply moving piece of documentary theater. Kaufman and company have crafted the material with such evenhanded skill that you feel a deeply complex tale is being given its due. And yet this splendid company is made up of theater artists who interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. For all of its painful details and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are. (Rosenstein)

A New Brain Julia Morgan Center for the Arts, 2640 College, Berk; (510) 655-0813. \$10-15. Thurs/7-Sun/10, 8pm. The Shotgun Players present William Finn's atypical musical about an artist who must compromise his artistic talents to make a living until he almost succumbs to a brain tumor. **Planet Janet** La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 464-4468. \$7-12. Fri/8-Sat/9, 8pm; Sun/10, 7pm. Playwright Bret Fetzer conjures up the essence of the American urbanite in a provincial little universe of twentysomethings he calls *Planet Janet*, in which stars rotate through the night sky "like a planetarium," and relationships are a blood sport one either leaps into like a champ or watches passively from the sidelines. Jan (Eleanor Mason), a boisterous ball of insecurity, wakes from a debauch in a strange apartment. When this fling with Roger (Michael Brusasco) has flung, Jan turns to the true but wary shoulders of "just friend" Stan (David Ballog), girlfriend Del (Alyssa Bostwick), and friend-of-friend Sheila (Jessica Hird). A drunken tussle with a man named Josh (J. Isaac Laplante) doesn't get past the fling stage, or rather, the flinging him about the stage. Director Sarah O'Connell plays the contrasts between characters for all they're worth and gets the most from an imperfect but frequently witty script. (Avila)

dance

Mary Armentrout Dance Theater *Dance Mission* Theater, 3316 24th St; (510) 845-8604. Fri-Sat, 8pm. \$15. In her *The Psychopathology of Everyday Life*, Mary Armentrout redefines out-of-body experience: it's not looking down on yourself from somewhere above; the disconnection stems from having the body pulled one way and the head another. Normally, this would drive you nuts, but by the end of 45 minutes Armentrout has subverted

standards of normalcy to the point that her characters' obsessive behavior is more than appropriate. It has become reasonable. At times hilarious, this quite original piece has dry stretches because not everything Armentrout throws at you is equally sharp, and none of the other performers match her quirky idiosyncrasy. Also featured are works by guest artists; two of them are first-rate. Kristin Lemberg and Bulk Foodveyor's uncannily timed *Fable* feels like *Coppelia* seen through the eyes of filmmaker Michelangelo Antonioni; Alma Esperanza Cunningham's *Parade*, danced by Lisa Kitchen, just may be the freshest and most original solo performed all year. (Felciano)

Axis Dance Company Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Thurs-Sat, 8pm; Sun, 2pm. \$10-22. See 8 Days a Week, page 54. **De Rompe y Raja** ODC Theater, 3153 17th St; 863-9834. Fri-Sat, 8pm. \$15. The company dedicated to the preservation of African traditions in coastal Peru presents *Recu Tecu*, an evening of Afro-Peruvian music, dance, and song. The piece is divided into four vignettes that depict slavery, street merchants, women who wash, and a party in the context of 19th-century Lima.

Akira Kasai Theater Artaud, 450 Florida; 621-7797. Sat-Sun, 8pm. \$25. Dance-Net-work, producers of the San Francisco Butoh Festival, are adding a pre-festival show to their roster. Direct from Tokyo, veteran Butoh dancer Akira Kasai returns to the Bay Area after a two-year hiatus to present *Pollen* (*Kafun*), a duet for himself and Petra Vermeersch that is part improvisation and part tight structure. (Belmar)

San Francisco Ethnic Dance Festival Palace of Fine Arts, 3301 Lyon; 392-4400. Sat-Sun, 2pm (also Sat, 8pm). \$20-30. June 9-24. See Critic's Choice.

Bay Area

The Foundry Gym, Headlands Center for the Arts, Marin Headlands Golden Gate National Recreation Area, Fort Barry; (415) 331-2787. Sun, 4pm. \$5-8. I haven't heard much from the Foundry lately, which is most likely due to the fact that its founders, Alex Ketley and Christian Burns, are up to their ears and down to their toes in Alonzo King's choreography. Both Ketley and Burns are currently members of Alonzo King's Lines Ballet, and they both send waves of pleasure through the audience. Ketley and Burns are ballet boys with amply mobile spines that lend a hefty dose of daring to their balletic vocabulary. As the Foundry, the duo presents *Capacity from Shallowness*, a ballet that works with the 1907 military building in which the Headlands Center is housed and the surrounding landscape of the Marin Headlands. (Belmar)

Randee Pauve Unitarian Church of Oakland, 685 14th St, Oakl; (510) 663-3516.

Thurs-Sat, 8pm. \$12-14. See 8 Days a Week, page 54.

performance

'Bear-A-Go-Go!' Harvey Milk Civil Rights Academy, 4325 19th St; 241-6276. Thurs, 8pm. \$7-12. A part of the National Queer Arts Festival and the Best of AIRspace Series, this play by Alan Reade looks at body image in the gay male world. **'Crazy Horse'** Noh Space, 2840 Mariposa; 621-7978. Sat, 8pm. \$10-15. Theatre of Yugen presents this in-progress performance that combines Native American and Japanese theater. **'The Day I Kissed Mike Sanchez'** Harvey Milk Civil Rights Academy, 4325 19th St; 241-6276. Fri, 8pm. \$7-12. A part of the National Queer Arts Festival and the Best of AIRspace Series, this play explores modern-day relationships. **'Escapade 2001'** Victoria Theatre, 2961 16th St; 863-7576. Fri-Sat, 8pm; Sun, 3pm. \$28-35. Choreographer and director James DuBeq presents his Las Vegas-style variety revue. **'Girls Just Wanna Have Fun'** Aunt Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm and midnight. Free. Kristy Cruise hosts a drag cabaret.

'Higher Highs, Lower Lows' and **'PsychoSemitic'** SomArts, 934 Brannan; 863-1414. Fri-Sat, 8pm. \$15-20. This double-billed show, a part of the National Queer Arts Festival, features stand-up comedy by Marga Gomez and a performance art work by Felice Shays. **'The Hybrid Project'** Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. Sat, 8pm. \$9-15. This hip-hop based performance, a part of Yerba Buena Center for the Arts' Hip-Hop Nation festival, features work by Joe López, Bamuthi, Paul S. Flores, and others.

'In Storm and Sunshine' Bethany United Methodist, 1268 Sanchez; 554-0402. Tues, 8:15pm. Free. The San Francisco Leshian/Gay Freedom Band performs a variety of music. **'Lucky, Safe, and Tremble'** Thick House, 1695 18th St; 401-8081. Thurs-Fri, 8pm. \$10. The Encore Theatre Company and 4 Hard Gulps present this experimental play.

'Mysteries of the Yin and Yang, Inspirational Magic with Shimada and Jade' San Francisco State University, Little Theater, Creative Arts Building, Room 107, 1600 Holloway; 666-2180. Fri, 7 and 9:30pm. Shimada and Jade present a magic show.

'The Queen's Rain' Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. This multimedia presentation by artist-in-residence performance company Ghost Town, is a "surrealistic, underwater, slapstick love story."

'A Return to Caffè Cino, Part I' Harvey Milk Civil Rights Academy, 4325 19th St; 241-6276. Sat, 8pm. \$7-12. A part of the National Queer Arts Festival and the Best of AIRspace Series, this one-act play based on Terrence

McNally's play features Trauma Flintstone and Steven LeMay.

'Showtime on Broadway' Plush Room, York Hotel, 940 Sutter; 885-2800. Mon, 8pm. \$15. Christopher Copeland Productions and V.B. Stadlin present this musical revue featuring John McCullough, Jana Keeler, Chris Sorenson, Martha Brown, and Bradley Cotton. **Sini Anderson, Eileen Myles, and Kris Kovick** SomArts, 934 Brannan; 863-1414. Sun, 8pm. \$15-20. A part of the National Queer Arts Festival, Sini Anderson, Eileen Myles, and Kris Kovick perform spoken word. **'Ten Years Together'** Plush Room, York Hotel, 940 Sutter; 885-2800. Wed-Sat, 8pm; Sun, 3pm. \$15-20. Through Sun/17, Meg Mackay and Billy Philadelphia perform their duo cabaret performance. **'True Fiction'** Magazine Improvisational Theatre Bayfront Theatre, Fort Mason, Bldg B, Marina at Laguna; 824-1559. Fri, Sun, 8pm. \$15. True Fiction magazine presents improvisational full-length plays.

Bay Area

'iCantinflas!' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Thurs-Fri, 8pm. \$14-16. This performance in English and Spanish looks at the life of Mexican comedian Mario Moreno, known as Cantinflas. **The First Annual Tribute to Glenn Horiuchi** Oakland Asian Cultural Center, 388 Ninth St, Oakl; (510) 208-6088. The Documentation of Impermanence, Sat, 3-5pm; Celebrating Glenn!, 8pm. \$12-14. Asian ImprovArts, the Oakland Asian Cultural Center, and Alliance of Emerging Creative Artists present a day-long celebration of composer and activist Glenn Horiuchi in honor of the first year of his passing. The *Documentation of Impermanence* will be a roundtable perspective of Horiuchi's artistic and spiritual life. *Celebrating Glenn!*, a concert, will feature Wadada Leo Smith, Harumi Makino Smith, Bill Roper, and Francis Wong. **'San Jose Taiko'** The Redwoods, 40 Camino Alto, Mill Valley; (415) 383-2741. Sun, 2pm. Free. The San Jose Taiko Drum Troupe perform an hour of traditional and contemporary taiko drumming.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free. **Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Will Durst, Dan St. Paul, and Rick Clay, \$10-15. **Double Play** 2401 16th St; 643-8188. Fri, 8:30pm: Hyena Comedy Showcase, featuring 11 comedians, \$6. **Herbst Theatre** 401 Van Ness; 392-4400. Sat, 8pm: Kung Pao Kosher Comedy presents the Third Annual Funny Girlz, featuring Elvira Kurt, René Hicks, Bridget Schwartz, Page Hurwitz, Latina Theatre Lab, Yayne Abebe, and Lisa Geduldig, \$20-25. **The Marsh** 1062 Valencia; 826-5759. Fri, 9pm: pre-show with Colin Mahan, \$7. Fri, 10pm: An evening of sketch comedy, \$7. Sat, 7:30pm: Mike Duvall and Friends, \$7. Sat, 9pm: "Stand Up Open Mike," \$7. Sat, 10pm: comedy showcase with local professional comedians, \$7. **One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petteys, free. **Paradise Lounge** 308 11th St; 422-0074. Wed, 8pm: stand-up comedy, \$6. **Piaf's** 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Blake and featuring Bridget Schwartz, \$5. **Kimo's** 1351 Polk; 885-4554. Thurs, 9:30pm: Neil Hamhurger, \$5 price. **Rasselas** 1534 Fillmore; 921-2051. Sat, 7pm: S.F. "Comedy Beat," with comedy, improv, and music, \$7. **Sea Biscuit** 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy, with hosts Tony Sparks and Tom Smith, free. **The Warfield** 982 Market; 775-7722. Fri, 8pm: Janeane Garofalo, \$30-35.

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon featuring C.D. Relise, Diamond Dave, and Ubi, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry Flash featuring Ralph Dranow and Carla Kandinsky, 7:30pm, \$2. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Cafe Poetry, featuring Youth Speaks, 7pm, \$2. **Starry Plough** 3101 Shattuck, Berk; (510) 841-2082. Berkeley Poetry Slam, featuring Chicken Grease with Golda and jaSun, 8:30pm \$5. **Thursday:** Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. Cafe Firenze 2116 Shattuck, Berk; (510) 644-0155. "Duomo Reading Series," with host Louis Cuneo and featuring Connie Post, 7pm, free. **Friday:** Arena Interplay 701 Oak; 437-1984. www.copus.net. Poetry and music by contemporary word rock band Copus, 8:30pm, \$5-10. Modern Times Bookstore 888 Valencia; 282-9246. Poetry reading with Marilyn Buck, 7:30pm, free. **Sunday:** Café du Nord 2170 Market; 861-5016. Reading by Watchword Press Literary Magazine poet Sam Tsitir, 4-6:30pm, \$10-12. Justice League 628 Divisadero; 661-9922. The SF Poetry Slam Finals, 8pm, \$15. Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," featuring guest poet and open reading, 8pm, free.

Monday: Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Dale Jensen and featuring Ivan Arguelles, 7pm, free. Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring Christopher Bernard, 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free. **Tuesday:** The Beanyer 2925 College, Berk; (510) 665-1404. The Whole Note Poetry Series, featuring Walter Liggett and Linda Cohden, 7pm, free. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robi Lapid, Patrick Macias, Anihoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 92, and Movie Clock, page 93, for theater information.

Opening

◀ **Dolphins** Chirpy sea creatures get the Almas treatment, supersized to be bigger than you'll ever want to see them, as earnest scientists span the globe seeking to interpret the dolphin way of life: surfing and dancing, just for the hell of it. The film attempts the something-for-everyone approach, from scary footage of dolphins trapped and killed in tuna nets to the classic dolphin-puppy kiss for the kinder-set. There's even a narrative of sorts in the story of Jo-Jo, a dolphin who has to weather four months without his human best friend and swimming partner. Of course, you can't escape without the kind of sermonizing that feels vaguely hypocritical coming from a film crew that had to swim with its wild dolphins to film them (an illegal act in U.S. waters — it endangers the animals) and remains strangely apolitical on the factory-fishing and ecological-destruction issues — but they have to defend themselves: "[Dolphins] can only survive in the glowing light of human knowledge in which all creatures swim free." You may get seasick, but it won't be from watching the incredible maximized descendants of Flipper twirl their way across the ocean. (40) *Metreon Inuax*. (Gerhard)

Evolution In a daring, career-altering move, David Duchovny tries his hand at costarring with aliens. (1:45) *Century Plaza*, Emery Bay, Empire, Grand Lake, Jack London, Orinda, Presidio, UA Berkeley.

Continued on page 88

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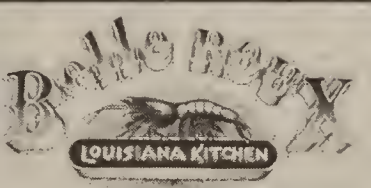
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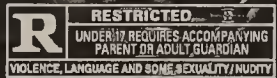
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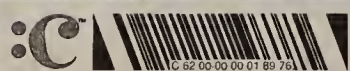
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'The Soviet Collection'

June 8-29, New PFA Theater

Recent sweltering weather notwithstanding, there's an oasis of temperature-controlled cool in west Berkeley — but sorry, you'll only gain admittance in a metal canister. The Pacific Film Archive's actual warehoused archive — as opposed to its more familiar public-exhibition spaces — houses an incredible depository of donated and purchased film and video rarities. While the warehouse climate may not quite approach that of a Siberian winter, there's a certain justice in its providing a chilly crypt for one of the world's greatest movie collections from the former Soviet Union. Twelve such titles are enjoying a summer outing at the New PFA Theater throughout June. First up, aptly enough, is Alexander Dovzhenko's Siberia-set 1935 *Aerograd*. A slavish tribute to Stalin's influence (or interference), the *Earth* director's first "talkie" does feature some of his characteristic rapturous nature imagery, especially in the airborne sequences that bookend the film. In between, though, it's an awkward patchwork of melodrama, overbearing patriotic machismo ("The taiga is aflame with vengeance!"), and virulent anti-Japanese sentiments, as party heroes combat subversives trying to halt the construction of a new city on Russia's Far Eastern Pacific coast. A more successful outdoor adventure is *I Am Cuba* director Mikhail Kalatozov's 1959 *The Letter That Was Never Sent*. Portraying a team of geologists who become lost in remotest Yukatka as winter closes in, this astonishing film sets tiny man against monumental nature to dislocating, near-surreal effect. Later series entries include two dramas about Russia's devastating WWII losses (Alexei Gherman's 1972 *Trial on the Road* and Andrei Tarkovsky's disturbing 1962 first feature, *Ivan's Childhood*), Otari Ioseliani's sprightly '71 Georgian comedy *A Singing Blackbird*, and Yuri Ilyenko's abstract tone poem about Ukrainian peasant life, *A Spring for the Thirsty* (1965). Also hailing from the Ukraine is Sergei Paradjanov's legendary 1964 debut, *Shadows of Our Forgotten Ancestors*, a dazzling color exercise in folkloric mysticism. Last but not least are two ultrarare early titles by still-active cult magnet Alexander Sokurov: 1988's sci-fi *Days of the Eclipse* and the prior year's unofficial George Bernard Shaw adaptation (!) *Mournful Indifference*. Many of these films were suppressed for years or even decades — and more than one of the directors served some heavy-labor gulag time for their presumed transgressions against state dogma. The films would be remarkable under any circumstances and are even more so for being produced within such strict (and ever-shifting) censorial guidelines, a predicament that no doubt helped make Soviet cinema a perennial hotbed of extravagantly visual, symbol-encoded invention. See Rep Clock for show times. (Dennis Harvey)



STILL FROM ALEXANDER DOVZHENKO'S *AEROGROD*

Opening

From page 86

The King Is Alive See "King Leery," page 43. (1:45) Lumiere, Rafael.
The Road Home Without Gong Li, Zhang Yimou seems to be remaking his early films — or "undoing" them: at least *Not One Less* tackles arguably his best film, *The Story of Qiu Ju*. This one is really one and a half films packaged together. The middle film, starring *Crouching Tiger*, *Hidden Dragon*'s Zhang Ziyi, is a vacuous pastiche of the somewhat more substantial peasant-and-landscape melodramas that established the director's career — which doesn't mean it isn't eminently watchable and a beautiful diversion, as the film basically amounts to breathtaking landscape photography intercut with close-ups of Ziyi's face. Effective in

Crouching Tiger as a brat, here she's no Gong Li. The framing narrative is of a completely different character. Shot in "indie" black and white, it feels like a Jim Jarmusch adaptation of *As I Lay Dying*, but it doesn't really go anywhere. (1:29) Clay. (Alvin Lu)
Swordfish Superthief John Travolta and superhacker Hugh Jackman star in a high-tech thriller destined to go down in history as "that movie where Halle Berry shows her boobies." (1:37) Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Stonestown, UA Berkeley.

Ongoing

A Knight's Tale When a young squire (Heath Ledger) fakes a noble birthright with the help of his comic-relief sidekicks (Mark Addy and Alan Tudyk) and some writer named Geoffrey

Chaucer (Paul Bettany), the peasant becomes the people's hero in the jousting ring. Of course there's a comely maiden (Shannyn Sossamon) to woo, a dastardly rival (Rufus Sewell) to best, and a championship to win, but the outcome is rarely in doubt. This modernized *Tale* wears its anachronisms on its Nike-armored sleeve, chucking away historical logic to proudly display princesses in Givenchy knockoffs and new-wave dance parties. Director Brian Helgeland (*Payback*) spends so much time building an XFL in King Arthur's court that he puts everything else on autopilot, leaving the film pitched somewhere between roller-coaster cinema and ridiculous. (2:12) Colma, Kabuki, Metreon, Oaks, 1000 Van Ness. (Fear)
All Access (1:05) Metreon Imax.
Amores perros In Alejandro González Iñárritu's *Amores perros* everyone betrays

someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, telenovela melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution

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— into a polished, authentic epic. (2:43) *Act 1 and II, Bridge*. (Josh Kun)

► **Angel Eyes** Jennifer Lopez alternates between righteous violent cop and avenging wounded angel in this posttraumatic weepie from director Luis Mandoki (*When a Man Loves a Woman*). A half-of-this-world, mysterious man walking the Chicago streets and calling himself "Catch" (Jim Caviezel) is her surprise suitor. They meet weird in a series of coincidences that lend an "old-fashioned" heroism to their actions. Both are trying to ditch their pasts but are unable to respond to each other's attractiveness (she's got, well, you know; he's got a fascinating pair of well-smoked, lived-in eyes). It's all a bit drecky, a situation where mutual salvation is supposed to result in saliva-worthy romantic sparks, but Caviezel's raw, blistered man act is better suited to this fare than to, say, *Pay It Forward*. (1:44) *Colma, Kabuki, Metreon*. (Edward E. Crouse)

The Animal After a near-fatal car crash Marvin Mange (Rob Schneider of *Deuce Bigalow: Male Gigolo* fame) is rescued by a mad scientist (Michael Caton) who gives him a Frankenstein-style makeover, replacing his broken bits with various animal parts — and in doing so, turns him from fumbling rookie into supercop. The film's biggest selling point — the novelty of watching *Survivor* contestant Colleen Haskell make her major-motion-picture debut as Marvin's love interest — is minor compensation for suffering through two hours of Schneider indulging his animal urges by racing cars, peeing on chairs, sniffing crotches, and trying to hump everything from goats to mailboxes. (1:29) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Shattuck*. (Crawford)

► **Big Eden** A single New York artist (Ayre Gross) returns to his Montana hometown to care for an ailing grandfather and ends up fretting over the guy (Tim DeKay) who got away. Of course, a shy Native American (Eric Schweig) with an interest in the culinary arts may signal a change for the better in our hero's love life. *Big Eden's* laconic, deadpan brand of quirk owes more to the underwhelming humor of TV's *Northern Exposure* than any recent Sundance contestants, largely eschewing the kitsch Americana one has come to expect from the indie nation (hel-lo *Happy, Texas!*); the film's charm tempts one to believe that an actual backwater oasis of tolerance could exist in the Midwest, which is no mean feat. The third act ends up bogged down in "should-he-shouldn't-he" treacle, but the performances (especially Schweig's) and the breezy pacing make this hors d'oeuvre a surprisingly satisfying cinematic snack. (1:57) *Embarcadero, Shattuck*. (Fear)

Blow (2:02) *1000 Van Ness*.

Bread and Roses At one point in his career Ken Loach was the textbook example of how to put radical politics on screen without becoming pedantic. But his latter-day collaborations with screenwriter Paul Laverty — *My Name Is Joe*, *Carla's Song*, and now *Bread and Roses* — have dislodged the director from his anchoring instinct: understatement. Leaving behind the subtle undercurrents of emotional actors' films like *Ladybird* and *Raining Stones*, *Bread and Roses* is the kind of movie you should earn credits for watching: Its true-life topic is groundbreaking —

illegal immigrants stand-up to exploitative bosses and go on strike in L.A. But it reads like drama written on a chalkboard. If you feel like you have a handle on capitalism's bad side, I suggest organizing instead. (1:50) *Lumiere, Shattuck*. (Gerhard)

Bridget Jones's Diary Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. (1:35)

Alexandria, Colma, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Crawford)

Calle 54 *Buena Vista Social Club* introduced a lot of previously ignorant gringos to the magic of Latin music, but this documentary by Fernando Trueba (*Belle Époque*) goes far beyond the realm of Fidel to explore Latin jazz. *Calle 54* features "the godfather of Latino music," Tito Puente; elegant, barefooted Brazilian pianist Eliane Elias; Spanish pianist Chano Domínguez, who combines jazz and flamenco rhythms; Chico O'Farrill, conductor of a Afro-Cuban big band; Bebo and Chucho Valdés, father and son, who perform a touching piano duet together; and many other wonderful artists. While this is essentially a series of concert performances filmed at the Sony studios on 54th Street in Manhattan



Continued on page 90

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Ongoing

From page 89

(hence the title), the music is nothing short of magnificent. (1:40) *Four Star*. (Mead)

• **The Circle** Iranian filmmaker Jafar Panahi departs from the child-centered stories of his last two features, *The Mirror* and *The White Balloon* — but at the same time, those films explore in subtler ways the issues of authority and moral choice that are continued in this new work. *The Circle* describes a harrowing reality for women outside the circle of respectability. It's as if Panahi's willful little girls were older now, beyond the protection of childhood innocence, and his filmmaking more confrontational as a result. The handheld camerawork and visceral acting lend realism that is only partially unsettled by the contrived, round-robin nature of the narrative. The camera forms the links in a chain, remaining conspiratorially close to characters whose palpable desperation pervades the screen with a sense of impending doom. (1:31) *Balboa*. (Robert Avila)

Cirque du Soleil: Journey of Man (1:38) *Metreon Imax*.

Cop on a Mission (1:29) *Four Star*.

• **Crouching Tiger, Hidden Dragon** (1:59) *California, Galaxy*.

• **The Day I Became a Woman** Marzieh Meshkini's debut film is based on three

stories by husband and teacher Mohsen Makhmalbaf. In "Hava" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Aho" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Houra" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) *Four Star*. (Avila)

• **'Five Films by Jay Rosenblatt'** There's a moment in one of Jay Rosenblatt's films ("The Smell of Burning Ants") when a shadow passes over a childlike smiling face that's been chalked onto a sidewalk. The glimpse only lasts a second or two, but it captures the overall mood of Rosenblatt's work and symbolizes his obsession with cruelty as a rite in the passage from boyhood to manhood. Boys are often seen on the verge of crossing a

threshold — usually a doorway — in Rosenblatt's films, and the director's use of found footage cleverly combines dozens of scruffy, striped-shirted youngsters into one typical child; to put it a different way, in Rosenblatt's movies a boy is another boy is another boy beating up another boy is another boy ... Besides "Ants," other films in this program include "Human Remains," "Short of Breath," "Restricted," and "King of the Jews." Rosenblatt's short works have a distinct personality — as playful as kids who leap ghostlike from car top to car top and at the same time as fatalistic as a scorpion surrounded by fire. (1:20) *Red Vic, Roxie*. (Huston)

• **The Gleaners and I** Forty-some years after the classic *Cleo from 5 to 7*, Agnès Varda is as alert as ever. With this documentary, she takes to digital video as if it were the best lover anyone could have in old age. Her subject is "gleaning," a practice that varies from gathering leftover fruits and vegetables in the country to finding discarded objects and food in the city; journeying throughout France, she encounters a man who has built a palace out of dolls ("He's an amateur," his unimpressed wife says) and a wide variety of people united by their use of what most people regard as trash. *The Gleaners and I* is filled with offhand yet acute social observations — and many happy accidents, as when Varda discovers that a man who munches on

leftovers at a market possesses a master's degree and lives in a shelter where he teaches immigrants from Mali and Senegal. (1:22) *Rafael*. (Huston)

• **The Golden Bowl** (2:10) *Albany, Opera Plaza*.

• **Haunted Castle** (1:16) *Metreon Imax*. **Himalaya** Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintin (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Opera Plaza, Piedmont, Rafael*. (Huston)

• **Keep the River on Your Right: A Modern Cannibal Tale** In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized world's" perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched

by industrialized versions of modernity that it practiced casual male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. But when his poetically nonjudgmental titular memoir of this trip came out in the '60s, the cannibal thing was all anyone wanted to talk about. Now elderly, the painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. After seeing *Keep the River*, you may find yourself conceding his point. (1:34) *Opera Plaza, Rafael, Shattuck*. (Harvey)

• **The Man Who Cried** Cate Blanchett's lipstick is fantastically shiny and Christina Ricci's hair is luxuriously silky in this tale of a Russian Jewish girl (Ricci) separated from her family and forced into travel-as-survival during Hitler's reign of terror in Europe. If you detect a jarring tonal dissonance within that last sentence, the dissonance suits Sally Potter's new film, which gives the high-glam romance-novel treatment to Nazi-era poverty and hardship. Blanchett's lips, Ricci's hair, and other equally important visuals benefit from lush cinematography by Sacha Vierny (who regularly works with Resnais, Ruiz, and Greenaway) and a digital process called Dubicolor that generates Technicolor-esque degrees of saturation. Johnny Depp remains mostly mute as the long-haired horseman type often found in Potter films, while John Turturro overacts as an opera singer. Ricci timidly lip-synchs Purcell's "When I Am Laid in Earth" more than once, faring best when she doesn't have to speak, let alone sing. (1:42) *Albany, Embarcadero, Piedmont*. (Huston)

• **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Colma, Embarcadero, Piedmont, Rafael, Shattuck*. (Stephens)

• **Moulin Rouge** Nicole Kidman, Ewan McGregor, and the rest of *Moulin Rouge* cast are soundly defeated by the film's editing, which never allows an image, mood, or song to linger. Director Baz Luhrmann's too busy rushing to pummel viewers with his next dazzling technique to sustain atmosphere or emotion. His play-within-a-play setup owes a debt to Ken Russell's equally outlandish but superior *The Boyfriend*, and it makes a mockery of the romanticism it steals from Verdi's *La traviata* and Puccini's *La bohème* (which Luhrmann has staged in Australia). Love in *Moulin Rouge* is a pop cliché spoken with no belief; the film's real love affair isn't between McGregor's Christian and Kidman's Satine; it's between Luhrmann and partner-production designer Catherine Martin, who serves up an array of garish sets, including a heart-shaped boudoir within a jeweled elephant. *Moulin Rouge* itself is a bit of an elephant, and in place of a real heart it's got a cold, fool's-gold locket that won't open. (2:06) *Colma, Grand Lake, Jack London, Metreon, Metro, 1000 Van Ness, Stonestown, UA Berkeley, Vogue*. (Huston)

• **The Mummy Returns** A familiar plot (humans vs. ancient, bandage-wrapped forces of evil), and cast (though this time, Brendan Fraser's character gets to be jaded and toss off lines like, "Not these guys again!") when confronted with a posse of undead) amiably support CG-happy director

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Stephen Sommers in his quest to entertain the bejesus out of every popcorn-chomping summer movie fool. And *The Mummy Returns* brings it: nonstop over-the-top effects, madcap chases, hand-to-hand combat scenes, mystical reincarnation mumbo-jumbo, killer scarabs, flashbacks to ancient Egypt, and the pearly maw of pro wrestler The Rock, who has certainly parlayed his five-ish minutes of screen time (sorry kids) into being a huge part of the film's ad campaign. (2:01) *Century Plaza, Kabuki, Metreon, 1000 Van Ness, Shattuck*. (Eddy)

Pearl Harbor Director Michael Bay and producer Jerry Bruckheimer really, really try to remake *Titanic* by way of *Saving Private Ryan*; the result is a swollen string of clichés that makes the pair's *Armageddon* resemble a masterpiece of subtlety and nuance. With all due respect to *Pearl Harbor*'s special effects crew, which clearly spent a lot of time and TNT re-creating the 1941 attack, this film — which frames tragic history within a corny love triangle that combines utter unbelieveability, a total lack of chemistry, and Ben Affleck's cap-toothed "charisma" — struts with Oscar-baiting self-importance and earnestness, hammering out a cringe-worthy exercise in excess that's insulting to war vets and moviegoers alike. (3:03) *California, Century Plaza, Coronet, Emery Bay, Empire, Jack London, Metreon, 1000 Van Ness*. (Eddy)

Pollock A dim gallery of Actors Studio semi-star turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from *Pollock*'s life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between *Pollock* and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Balboa*. (Huston)

Requiem for a Dream (1:42) *Four Star*. **Shrek** The animated *Shrek* is a liberal genre send-up that doubles as a solid market entry. The title ogre (Mike Myers) lives peacefully until the day Lord Farquaad (John Lithgow) banishes all fairy-tale creatures to *Shrek*'s land. Farquaad makes a deal: if *Shrek* can rescue a princess (Cameron Diaz), the creatures will be gone from his property. Accompanied by his sidekick, Donkey (Eddie Murphy), our hero sets out on his adventure and gets more than he bargained for. The appearance of easily recognizable pop culture references and familiar fairy-tale faces, not to mention a preference for Leonard Cohen over Elton John in the soundtrack, lends the film a hip, tongue-in-cheek approach. What really separates *Shrek* from its paint-by-numbers competition is its ability to self-referentially laugh at the industry's instant love for the dollar even as it paves the way for its own tie-in toys. (1:27) *Alexandria, Century Plaza, Cinema 21, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, UA Berkeley*. (Fear)

Smell of Camphor, Fragrance of Jasmine An aging director comes out of retirement to make a film on Persian burial rights for Japanese television. Meanwhile, he discovers that his own burial plot alongside his departed wife has someone else in it. In the manner of Kiarostami's *Close Up* or Makhmalbaf's *Salaam Cinema*, director Bahman Gharmana's first film in more than 20 years intricately weaves reality and fiction in a fashion that has come to be a hallmark of Iran's self-consciously social cinema. With Farmanara playing the part of the director and blacklisted actors from his own prerevolutionary films playing themselves, this fascinating meditation on life and death is also an ingenious demonstration of the transformative power of cinema in a culture that takes its art seriously. (1:33) *Opera Plaza, Shattuck*. (Avila)

Startup.com Longtime D.A. Pennebaker collaborator Chris Hegedus's cinema-vérité film on dot-com entrepreneurs tells the story of two high school friends who have a dream of becoming billionaires. With cameras seemingly glued to charismatic CEO

Kaleil Isaza Tuzman, the film follows the hopefuls through all the hallucinatory stages to building an IPO empire. Hegedus and codirector Jehane Noujaim capture that fleeting moment before the last IPO dreams went as limp as a sock puppet. But the true beauty of this film is that it's able to transcend the "period details" (of last year!) to tell a distressing story about the tortuous nature not just of capital but of friendship. (1:43) *Lumiere, Rafael*. (Gerhard)

The Tailor of Panama Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête à têtes that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) *Balboa, Shattuck*. (Fear)

Under the Sand With his latest, François Ozon mutes his usual poison-spiked candy colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) *Embarcadero, Shattuck*. (Huston)

What's the Worst that Could Happen? In his latest self-produced, over-the-top comedy flick, Martin Lawrence stars as Kevin Caffrey, a thief with a keen eye for fine art who starts a juvenile war of pranks with corrupt billionaire Max Fairbanks (Danny DeVito) after Fairbanks steals Caffrey's prize ring in a failed heist. As the battle escalates, both men lose money, lovers, and friends yet stubbornly refuse to give in. While the film is rife with hilarious one-liners and showcases Lawrence's trademark physical comedy skills, it suffers from the typical blight of being full to the point of overflow with obvious clichés and obnoxious stereotypes. But then again, it's summer, excuse enough to turn off your critical brain and spend a hot afternoon indulging in the guilty pleasure of sixth-grade-boy-style humor. (1:35) *Century Plaza, Colma, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Crawford)

With a Friend like Harry In this French suspense flick, a nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel very well. He can even recite a poem Michel wrote for the school literary journal. (Now that's scary!) Harry is wealthy, helpful, and friendly — too friendly — and you know something is up as he ingratiates himself into the family. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taut sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Act I and II, Embarcadero, Orinda*. (Mead)

Rep picks

• **Hiroshi Teshigahara: Missing Persons** See "Invisible Men," page 43. *New PFA Theater*.

• **Juliet of the Spirits** With *Juliet of the Spirits*, Federico Fellini dives headfirst into the psyche with one of the most baroque explorations of the female mind ever committed to celluloid. In this examination of one woman's odyssey toward self-realization as seen through the business end of a kaleidoscope, a middle-aged housewife (Giulietta Masina) suffers from low self-esteem, thanks to an overbearing mother and a husband she believes to be unfaithful. After an encounter with a psychic, she begins to see spirits of her past and drift in and out of reality, until she manages to undo a trauma suffered by her younger self. Fellini's first film in color, *Juliet of the Spirits* veers between gauche '60s modernism and nightmarish acid trip; the vibrant Technicolor palette lends even the mildest of scenes a hallucinatory glow. This engagement features a brand-new print struck from the original negative, rendering this primo slice of Euro-psychedelia a mandatory revival to catch. (2:25) *Castro*. (Fear)

Nico and Dani For a teenage homo happy pill, director-cowriter Cesc Gay's *Nico and Dani* (*Krámpack*) is a pretty good 'un. It goes through the usual motions — two cuties, one proto-'mo and one probably not, get a little older/wiser after hitting some mild, non-psychologically-scarring speed bumps — with restraint and ambivalence. School pals Dani and Nico are accustomed to expunging extra energy via mutual "krámpacks" — i.e., wank-offs. But while Nico enjoys these as much as the next lad, Dani wants to experiment in areas (sucking, getting fucked) where Nico is reluctantly willing to go — but not to reciprocate. Unanticipated vulnerabilities surface in unexpected places, leaving friendship at the mercy of all-around weirdness. What's most likable about *Nico and Dani* is how relatively sturdy its protagonists are: nothing seems to rock their boats all that much, and if their sexual identity issues remain somewhat unresolved at the end, they've weathered enough to suggest a dual future that's pretty much whatever-works-for-ya. (1:57) *Red Vic*. (Harvey)

• **Quadrophenia** Inspired by the Who album of the same name, this 1979 film resurrects the spirit of '60s youth rebellion in a tale of mods (green parkas, Vespas, nice shoes) versus rockers (leather jackets, big motorcycles, greasy 'tude). Non-Anglophiles may have to wade through the heavy Cockney brogues, but the story is pretty straightforward: Jimmy the mod (Phil Daniels) is an Angry Young Man, railing against his parents' nine-to-five lives and his oppressive mailroom job. It's all along the lines of *Trainspotting*, but instead of heroin and Iggy Pop, Jimmy finds sanctuary in speed, scooter rallies, and "Ready Steady Go!" Ultimately, however, he finds himself at odds with his mates and his acquired lifestyle, which leads up to a somewhat somber take on disillusioned youth. Even if it's not talkin' 'bout your generation, the movie does culminate in a lively mods-rockers-police showdown, and it features Sting in his film debut as the ultimate mod and "Belllbooooooyyyy!" Cor! (1:55) *Roxie*. (Lapid)

'Soviet Collection' See Critic's Choice. *New PFA Theater*.

'Spike and Mike's Classic Festival of Animation' Spike and Mike's all-ages fest returns with an eclectic mishmash of 16 new films by emerging artists and a few well-known creators. This year's lineup showcases a broad range of media, including clay, computer, clay, and puppet animation — paying homage to animation's pen and ink roots, while keeping pace with the rapid advancement of technology. Highlights include: "The Pigeon and the Onion Pie," an existential poem about a pigeon who can't fly and a pie that wants to die, by locally based Wholesome Products; the achingly beautiful Academy Award-winning "Father and Daughter," by Michael Dudok de Wit; Bruno Bozzetto's hilarious examination of the idiosyncrasies of Italian culture, "Europe and Italy"; and "Rejected," a collection of ludicrous shorts created for (and rejected by) the Family Learning Channel, by Don Hertzfeldt. *Balboa*. (Crawford) ♦

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Who you gonna call? David Duchovny (left) and Orlando Jones star as E.T. busters in Ivan Reitman's comedy *Evolution*.

Show times run Wed/6-Tues/12 and are subject to change. Times in *italics* are bargain matinees. Double features are noted with a •. ♣ Listening device. ♠ Free, reduced rate, or validated parking. See Rep Clock, page 92, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♣ P Geary/18th Ave. 752-5100. Call for times. *The Animal*, *Bridget Jones's Diary*, *Shrek*.

BALBOA 38th Ave/Balboa. 221-8184. *Chocolat* Wed-Thurs, 1:15, 5:15, 9:25. *The Circle* Fri-Tues, 1:15, 4:45, 8:20. *Himalaya* Wed-Thurs, 3:15, 7:30. *Pollock* 2:35, 7. "Spike and Mike's 2001 Classic Festival of Animation" Fri-Tues, 3, 6:30, 10. *The Tailor of Panama* 12:30, 4:55, 9:15.

BRIQGE Geary/Blake. 352-0810. *Amores perros* Fri-Tues, 4:45, 8 (also Fri-Sun, 1:40). *Desperate Living* Sat, midnight. *Golden Bowl* Wed-Thurs, 4:15, 7, 9:40.

CENTURY PLAZA ♣ P South San Francisco, Noor off El Camino. (650) 742-9200. *The Animal* 11:50a, 2:15, 4:45, 7:10, 9:40 (Fri-Tues, 2:20 show replaces 2:15 show). *Evolution* (starts Fri) 11:40a, 2, 4:30, 5:35, 6:55, 7:55, 9:20. *The Mummy Returns* Wed-Thurs, noon, 2:35, 5:15, 7:55, 8:40, 10:30; Fri-Tues, noon, 2:50, 5:40, 8:30. *Pearl Harbor* Wed-Thurs, 11:15a, 12:15, 1, 2, 3:05, 4:05, 4:50, 6, 7, 8, 8:45, 9:55, 10:45; Fri-Tues, 11:15a, 12:45, 3:05, 4:35, 7, 8:30. *Shrek* Wed-Thurs, 12:20, 1:05, 2:30, 3:10, 4:40, 5:20, 7:05, 7:45, 9:10, 10 (also Wed-Thurs, 11:40a, 1:50, 4, 6:20, 8:30). *Swordfish* (starts Fri) 11:45a, 12:40, 2:15, 3:15, 4:50, 7:15, 9:35, 10:30. *What's the Worst That Could Happen?* 11:35a, 2:20, 5, 7:20, 9:45 (Fri-Tues, 2:25 show replaces 2:20 show).

CINEMA 21 ♣ Chestnut/Steiner. 921-6720. *Shrek* Wed-Thurs, 1, 3:20, 5:30, 7:40, 9:50; Fri-Tues, 1:10, 3:20, 5:30, 7:40, 10.

CLAY ♣ Fillmore/Clay. 352-0810. With a Friend like Harry Wed-Thurs, 4:15, 7, 9:40. *Road Home* Fri-Tues, 4:30, 7, 9:20 (also Fri-Sun, 2).

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times. *Angel Eyes*, *Bridget Jones's Diary*, *A Knight's Tale*, *Memento*, *Moulin Rouge*.

CORONET ♣ P Geary/Arguello. 752-4400. Call for times. *Pearl Harbor*.

EMBARCADERO CENTER CINEMA ♣ P One Embarcadero Center, Promenade level. 352-0810. *Amores perros* Wed-Thurs, 1:15, 5:15, 8:30. *Big Eden* 1, 4, 7:10, 9:50. *The Man Who Cried* 12:40, 4:30, 7, 9:30 (Tues, no 7 show). *Memento* noon, 2:30, 5, 7:30, 10 (Fri-Tues, 10:10 show replaces 10 show). *Under the Sand* 12:10, 2:40, 5:10, 7:40, 10. With a Friend like Harry 1:10, 4:10, 7:20, 10:15.

EMPIRE ♣ P West Portal/Vicente. 661-2539.

Evolution (starts Fri) 11:45a, 2:30, 5, 7:30, 10. *The Mummy Returns* Wed-Thurs, 11:45a, 3:30, 7:15, 10:15. *Pearl Harbor* 12:15, 4:05, 8. *Shrek* 11:30a, 2, 4:30, 7, 9:30.

FOUR STAR Clement/23rd Ave. 666-3488. *Blue Moon* Fri-Tues, 10:15. *Calle 54* Wed-Thurs, noon, 3:40, 7:40; Fri-Tues, noon, 4:05, 7:55. *The Claim* Wed-Thurs, 1:50, 5:30. *Cop on a Mission* Wed-Thurs, 1:50, 9:30; Fri-Tues, 1:30, 4:55, 8:20. *The Day I Became a Woman* Wed-Thurs, 12:15, 4:10, 7:45; Fri-Tues, noon, 3:25, 6:50. *Requiem for a Dream* Wed-Thurs, 5:45, 9:20; Fri-Tues, 1:55, 6, 9:45.

GALAXY ♣ Sutter/Van Ness. 474-8700. Call for times. *Along Came a Spider*, *Angel Eyes*, *The Animal*, *Crouching Tiger*, *Hidden Dragon*, *Swordfish* (starts Fri).

KABUKI 8 ♣ P Post/Fillmore. 931-9800. Call for times. *Angel Eyes*, *The Animal*, *Bridget Jones's Diary*, *A Knight's Tale*, *The Mummy Returns*, *Shrek*, *What's the Worst That Could Happen?*

LUMIERE ♣ P California/Polk. 352-0810. *Bread and Roses* Wed-Thurs, 4:50, 7:25, 9:50; Fri-Tues, 4:50, 7:20, 9:40 (also Fri-Sun, noon, 2:25). *The King Is Alive* Fri-Tues, 5:05, 7:25, 9:50 (also Fri-Sun, 12:15, 2:45). *Simon Magus* Wed-Thurs, 5, 7:20, 9:45. *Startup.com* 5:10, 7:30, 9:55 (also Fri-Sun, 12:20, 2:50).

METREON ♣ Fourth St/Mission. 369-6200. Call for times. All Access (Imax), *Angel Eyes*, *The Animal*, *Bridget Jones's Diary*, *Cirque de Soleil (Imax)*, *Dolphins (Imax)*, *Haunted Castle (Imax)*, *A Knight's Tale*, *Moulin Rouge*, *The Mummy Returns*, *Pearl Harbor*, *Shrek*, *What's the Worst That Could Happen?*

METRO Union/Webster. 931-1685. Call for times. *Moulin Rouge*.

1000 VAN NESS ♣ P 1000 Van Ness. 931-9800. Call for times. *Blow*, *Bridget Jones's Diary*, *A Knight's Tale*, *Moulin Rouge*, *The Mummy Returns*, *Pearl Harbor*, *Shrek*, *What's the Worst That Could Happen?*

OPERA PLAZA ♣ P Van Ness/Golden Gate. 352-0810. *Center of the World* Wed-Thurs, 2:40, 5:10, 7:40. *The Golden Bowl* Fri-Sun, 1:30, 4:30, 8; Mon-Tues, 3:30, 7. *Himalaya* Wed-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:40, 5, 7:30. *Keep the River on Your Right* Wed-Thurs, 2:50, 5:20, 7:45; Fri-Sun, 1:20, 4:20, 7:20, 9:40; Mon-Tues, 2:50, 5:10, 7:40. *Smell of Camphor* Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:10, 4:10, 7:10, 9:35; Mon-Tues, 3, 5:20, 7:50.

PRESOIO ♣ Chestnut/Scott. 922-1318. *Bridget Jones's Diary* Wed-Thurs, noon, 2:20, 4:40, 7, 9:20. *Evolution* (starts Fri) 11:30a, 2, 4:30, 7:05, 9:35.

STONESTOWN ♣ P 19th Ave/Winston. 221-8182. Call for times. *A Knight's Tale*, *Moulin Rouge*, *Swordfish* (starts Fri).

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. *Moulin Rouge*.

WORLD THEATER ♣ Broadway/Columbus. 391-1393. Call for shows and times.

Oakland

GRAND LAKE ♣ P 3200 Grand, Oakl. 452-3556. *Bridget Jones's Diary* Wed-Thurs, 12:15, 2:30, 5, 7:15, 9:30. *Evolution* (starts Fri) 11:45a, 2:15, 4:45, 7:15, 9:35. *Moulin Rouge* Wed-Thurs, noon, 2, 4, 6, 8, 10; Fri-Tues, 12:30, 3:45, 7, 9:45. *The Mummy Returns* Wed-Thurs, 12:15, 3:30, 6:45, 9:20. *Shrek* noon, 2, 4, 6, 8, 10. *Swordfish* (starts Fri) 12:15, 2:35, 5, 7:30, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Angel Eyes* Wed-Thurs, 11:20a, 2, 4:35, 7:30, 10:05. *The Animal* Wed-Thurs, 12:15, 2:30, 4:50, 7:20, 9:45 (Tues, no 7:20 show). *Evolution* (starts Fri) 12:20, 2, 2:50, 5:30, 7:10, 8:10, 10:40. *Moulin Rouge* 11a, 1:50, 4:45, 7:40, 10:40 (Fri-Tues, 10:30 show replaces 10:40 show). *The Mummy Returns* Wed-Thurs, 1:10, 4:10, 7:10, 10:15. *Pearl Harbor* Wed-Thurs, 11:15a, noon, 3, 4, 7, 8, 10:45 (also Fri-Tues, 1, 5, 9). *Shrek* 11:05a, 1:20, 3:40, 6, 8:20, 10:35. *Swordfish* (starts Fri) 11:20a, 12:10, 2:40, 4:20, 5:10, 7:45, 9:45, 10:25. *What's the Worst That Could Happen?* 11:45a, 2:40, 5:10, 7:50, 10:25 (Fri-Tues, 5:15 and 10:20 shows replace 5:10 and 10:25 shows).

PARKWAY 1834 Park, Oakl. 814-2400. *Amores perros* Fri-Tues, 7, 9:45. *Crouching Tiger*, *Hidden Dragon* Wed-Thurs, 6:30 (also Wed, 9:15). *O Brother, Where Art Thou?* Wed-Thurs, 7, 9:45; Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9 (also Sat, 3). *The Rocky Horror Picture Show* Sat, midnight. *Showgirls* Thurs, 9:15. *St. Elmo's Fire* Sat, 3:30.

PIEOMONT ♣ Piedmont/41st St, Oakl. 843-3456. *Golden Bowl* Wed-Thurs, 6:30. *Himalaya* 4:15, 9:15 (also Fri-Tues, 6:45; Fri-Sun, 1:30). *The Man Who Cried* 5:15, 7:30, 9:40 (also Fri-Sun, 12:50, 3). *Memento* 4:30, 7, 9:30 (also Fri-Sun, 1:40).

Berkeley area

ACT I ANO II ♣ P Center/Shattuck, Berk. 843-3456. *Amores perros* 6:45, 9:50 (also Sat-Sun, 12:30, 3:40). With a Friend like Harry 7:15, 10 (also Sat-Sun, 1, 4).

ALBANY ♣ P 1115 Solano, Albany. 843-3456. Call for Fri-Tues shows and times. *The Golden Bowl* 5, 8 (also Sat-Sun, 2). *The Man Who Cried* 6:30, 8:45 (also Sat-Sun, 1:30, 4).

CALIFORNIA ♣ P Kittredge/Shattuck, Berk. 843-3456. *Bread and Roses* Wed-Thurs, 1:45, 4:15, 7, 9:30. *Crouching Tiger*, *Hidden Dragon* Fri-Tues, 1:45, 4:15, 7, 9:30. *Pearl Harbor* 1:30, 4, 5, 7:30, 8:30 (also Sat-Sun, 12:30).

ELMWOOD 2966 College, Berk. 649-0530. *Before Night Falls* Wed-Thurs, 2:10, 7, Fri-Tues, 2, 9:10. *Best in Show* Wed-Thurs, 1:40, 5:30, 9:30; Fri-Tues, 12:50, 5, 9:30. *Chocolat* Wed-Thurs, noon, 4:35, 9:20; Fri-Tues, 2:40, 7:10.

The Circle Fri-Tues, 1:30, 3:30, 7:20. *The Dish* Wed-Thurs, noon, 4:50, 9:40; Fri-Tues, 5:20, 9:15. *O Brother, Where Art Thou?* Wed-Thurs, 3:30, 7:30; Fri-Tues, 4:45, 7. *You Can Count on Me* Wed-Thurs, 2:15, 7:05.

EMERY BAY ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. *Angel Eyes*, *The Animal*, *Evolution* (starts Fri), *A Knight's Tale*, *Moulin Rouge*, *The Mummy Returns*, *Pearl Harbor*, *Shrek*, *Swordfish* (starts Fri), *What's the Worst That Could Happen?*

OAKS ♣ P 1875 Solano, Berk. 526-1836. *A Knight's Tale* Fri-Tues, 6:30 (also Sat-Sun, 1, 3:45). *Pollock* Fri-Tues, 9. "Spike and Mike's 2001 Classic Festival of Animation" 7 (also Wed-Thurs, 9; Sat-Sun, 12:45, 3, 5). *Traffic* Fri-Tues, 8:45.

ORINDA ♣ P 4 Orinda Theater Square, Orinda. 254-9060. *Big Eden* Wed-Thurs, 4:30, 7:15, 9:45. *Evolution* (starts Fri) 4:15, 7, 9:30 (also Sat-Sun, 11:30a, 12:45). *Shrek*

4, 6, 8, 10 (also Sat-Sun, noon, 2). With a Friend like Harry Wed-Thurs, 4:15, 7, 9:30; Fri-Tues, 3:45, 6:30, 9 (also Sat-Sun, 1).

SHATTUCK CINEMAS ♣ P 2230 Shattuck, Berk. 843-3456. *The Animal* 1, 3:10, 5:15, 7:20, 9:25. *Big Eden* 1:45, 4:25, 7, 9:40. *Bread and Roses* Fri-Tues, 4:30, 9:15. *Crouching Tiger*, *Hidden Dragon* Wed-Thurs, 1:10, 3:50, 6:30, 9:15. *Keep the River on Your Right* 2:20, 4:35, 6:55, 9:05. *The King Is Alive* Fri-Tues, 2, 4:30, 7:10, 9:30. *Memento* 1:40, 4:20, 6:50, 9:20. *The Mummy Returns* 1:05, 3:50, 6:40, 9:20. *Simon Magus* Wed-Thurs, 2, 4:30, 7:10, 9:30. *Smell of Camphor* Fri-Tues, 2:15, 7. *Startup.com* 1:50, 4:15, 6:35, 9:10. *The Tailor of Panama* 2:15, 4:40, 7:05, 9:35. *Under the Sand*, 1:05, 3:15, 5:25, 7:40, 9:55.

UA BERKELEY ♣ P 2274 Shattuck, Berk. 843-1487. Call for times. *Angel Eyes*, *Bridget Jones's Diary*, *Evolution* (starts Fri), *A Knight's Tale*, *Moulin Rouge*, *Shrek*, *Swordfish* (starts Fri), *What's the Worst That Could Happen?* ♣

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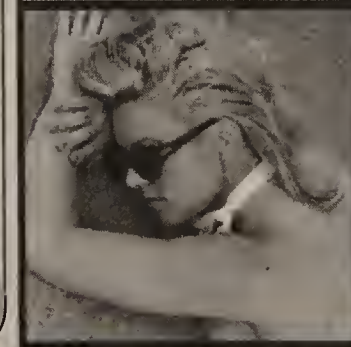
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WOMEN SEEKING MEN

I'm 5'6", have long, brownish-blond hair & blue eyes. I live in the woodland area. I'm a manager at a Denny's. I'm an outside type of girl. I like to camp & fish. I like to play golf, believe it or not. I like to hunt. There are a lot of things I like to do, but they all have to do with the outside. Every once in awhile, I'm in the house & will watch a movie or something. **Box 13458.**

I'm Marie. I'm a 24 yr. old student. I'm pretty outgoing. I'm a huge people person. I don't do drugs. I don't have any kids. I definitely know what I like & what I dislike. I'm just looking for new people to meet & just hang out with very casually, but nothing big I guess. **Box 12724.**

Gentlemen in the Bay area, my name's Greta. I'm a 34 yr. old African-American woman. I'm 5'5". I'm full-figured. I'm what they call a BBW - a big, beautiful woman. I'm voluptuous & proportioned. I'm caramel-complexioned with shoulder-length hair. I love to laugh & smile. I wonder, can you make me smile? I work in the telecommunications field. If you like what you hear, please leave me a message. **Box 3241.**

MEN SEEKING WOMEN

I'm a single, white male with blond hair & blue eyes. My hair is kind of long. I'm Greek & Scandinavian. I'm tanned, muscular, masculine & very open-minded. I'm looking for the same. I do get into a little discipline. Whatever makes you happy, makes me happy. I'm into going to the beach & going out partying. I like kicking back at home. I have a house in Sacramento, so I go there & spend time in the summer. I'm looking for an unattached woman with no boyfriend. My name's Pete. I hope to hear from you. **Box 12967.**

This is Johnny. I'm looking for a single female. Age isn't too important. Ethnic group isn't too important. I'm 6'4" & weigh about 190 lbs. I'm muscular. I have dark hair & dark eyes. If you're interested, I love doing fun things. I like long drives, movies, relaxing & going out. Please give me a call. **Box 11929.**

This is Jose from San Francisco. I'm a 25 yr. old Latino. I'm looking for someone who will be my friend. I want to have a good time going to the movies & to the club. I'm 5'6" & weigh 135 lbs. I have black hair & brown eyes. **Box 9482.**

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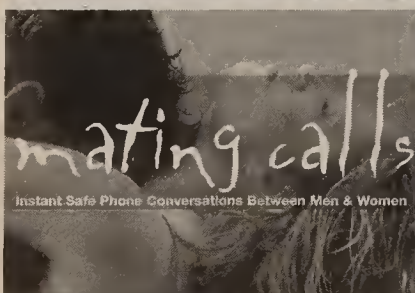
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SEEKING GENDERUS GENTLEMAN

Sexy, petite, honest, independent, educated, classy, fun, brunet, 26, new to the city, seeks generous, respectable, tall, fit, handsome, professional gentleman who can appreciate casual dating, fine dining, good conversation. **1749**

NUMEROUS INTELLECTUAL
Vivacious creative writer/author, with beautiful eyes and high ideals, seeks LTR with man, 45-54. My interests include art, film, progressive politics, literature and law. I'm also a health care activist. **8269**

AVERAGE HOT CHICK
SF, 33, just turned single, seeks tall, skinny, pale, muscle-less artist type with sense of humor to discover new bars and cafes. **1719**

LOVE IS WHAT I WANT
SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. **1209**

WHERE IS MY BEST FRIEND?
Seeking reasonable, feminist-friendly dude. SWF, 38, 5'2", 125lbs, cute, tranquil engineer, likes nightclubs, dancing, hiking, television, movies. **1705**

RUBENESQUE BABE
Adventurous, smart, creative, mildly insane, undercover bad girl, OWPF, 30s, seeks stable dude, professional male, 27-40, into rock 'n' roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. **1707**

SUGAR 'N' SPICE WANTS NICE
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **6989**

CLASSICAL MUSICIAN...
seeks kindred soul for chamber music, friendship, and possibly more. **1196**

SEXY, SINGLE MOCHA
8F, 20, 5'3", 44F-28-37, enjoys candlelit romantic evenings, followed with strawberries and whipped cream. Seeking 8/WPM, 28-40, for possible LTR. **1660**

RING MY BELL
Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **8835**

ROSE ON MY PILLOW...
cuddled in bed, brisk walks, conversations. Fun, spirit not dead. Spirited 49 year old redhead, seeking her shining star. **1651**

EXOTIC SEMIASIAN
Pretty, fit, fun. No baggage, vices, STDs, humorous, happy, sane, successful business, athletic, traveled, adventurous, balanced, seeking similar med-tall SWM 38-50, open-minded LTR. **1654**

EMPHASIS-PASSION
Pretty, petite, educated, athletic, slender 5'JF, 44, brunet, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **8321**

SINGLE AND SEXY
Curious, independent, open-minded, pretty Latin 5F, 27, 5'6", 125lbs, in great shape seeks intelligent, cute, sweet, laid back fit SWM, 30-38. **1647**

ATTRACTIVE, INTELLIGENT...
witty, scintillating WF, 48, 5'4", slim, redhead, enjoys music, dancing, and traveling. Seeking handsome, thoughtful, intelligent man with similar interests. **1622**

EDUCATED
Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/5, successful, loving, caring, and faithful, for LTR/possible marriage. **7797**

EAT ME ALIVE
Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. **9949**

CUTE ASIAN
SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **9456**

SAN JOSE TO MONTEREY
5/12 on business? Thank you for returning me safely. I apologize for seeming uninterested. We will always have the Mucky Duck! **1621**

SEEKING ROMANTIC DANCE PARTNER
Emotionally comfortable, physically attractive, sweet natured PF, 40, 5'4", mature, affectionate, loves dancing, traveling, fine food, film, music, books, exploring new ideas, cultural events. Looking for loving man, with similar values and interests, for best of friends and dance companion. **1580**

LIFE'S ADVENTURES
Sexy, smart, strong, successful 88F, 5'5", 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addiction free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42. Race open. **9854**

CREATIVE, EXUBERANT GAL
Intelligent DWF, 29, 5'4", red/green, seeks similar S/OWJM, 30-40, for friendship, possibly more. **1559**

LOOKING FOR YOU
Slim, educated, attractive SWPF, blonde/blue, N/5, N/Drugs, seeks financially/emotionally secure SWPM, 55-65, N/5, N/Drugs, for a friendship first, possible LTR. **1564**

MUSIC & DANCE
Tall, medium-built, fair-complexioned single mom, 43, dark wavy/hazel, enjoys live music, singing, biking, street fairs. Seeking honest, open, social, communicative, fun-loving man. **1575**

ALDNE MUCH TOO OFTEN?
Ladies 30-55. Looking for friendly movie-goers, play goers, who enjoy all types of music, occasional out-door walks, bike rides, and welcome hearty conversations, brunch sunday ok? for more information call. **1566**

ALL NAIL THE QUEEN
Regal, voluptuous, witty, statuesque, bright, sensual, erotic, spiritual, adventurous, Nu-bian beauty. Seeking royal counterpart: 35+, 6'+, muscular, dark, handsome, honest, sexy, emotionally/financially stable, loving, goal-oriented. **1529**

SMART, SEXY, SINGLE
WF, 41, blond with big blue eyes, no pretensions, pseudo-intellectuals please. No drugs. Smoke? Absolutely. **1525**

SEEKING IN MARIN
Nice, quiet, a little shy SBF, 5'7", N/O, N/Drugs, N/5, enjoys romantic movies, easy listening music, autobiographies, no plans for kids. Seeking a trustworthy, caring, honest, special friend, 34-50, in Marin County. No drugs, no heavy alcohol. **1512**

ASIAN MERMAID SEEKS AQUAMAN
Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **1003**

YES AND KNOW
SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. **9889**

GOLF PARTNER WANTED
SWPF, 5', 120lbs, seeks honest, loving, attractive 5M, age unimportant, for golfing, dating, friendship first, possible LTR. **1449**

NEW TO THE AREA!!
Tall, thin SWF, 24, black hair, tattoos, enjoys indie, punk rock, shows, movies. Seeking SM, 23-30, for possible LTR. Someone lead me to the rock-n-roll! **1455**

SCANDINAVIAN BLONDE
Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive 58M, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. **1464**

DESPERATELY SEEKING
Attractive, semi-materialistic SWF seeks attractive, honest SWM, early 30s to mid-40s, who loves animals, for a friendship first and possible LTR. **1468**

WOMAN NEEDS A MAN
Seeking attention from Oriental man who is liberal, passionate, humble, loving, kind, caring and sincere-at-heart. Age is not a concern. **1473**

DESIRABLE
Affectionate, widowed WF, senior, good sense of humor, likes country music, cards, dining, traveling, sports. Seeking honest, truthful, sincere gentleman for relationship. **1438**

BROWN EYES, BROWN LECS
Tan Catholic, 24, seeks athletic, attractive, educated racially sensitive, intelligent, religious Democrat, 24-30, N/5, for intellectual discussion, outdoors. Race open. **1424**



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Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/5, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, travel, and anything French. **1428**

EXOTIC SEMIASIAN
Pretty, fit, fun, humorous, happy, sane, successful, athletic, traveled, adventurous, balanced woman, successful business, with no baggage, vices, or STDs, seeking similar med-tall SWM 38-48, open-minded LTR. **1442**

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NOT LATIN BABE
Young Latin girl, 19, seeks nice, adventurous, open-minded, financially secure gentleman with a youthful spirit, who would like to pamper and spoil me. **1414**

COT A SEXY SMILE?
Big, beautiful, ebony lady, 27, interested in meeting sexy, fun guy, race unimportant. Sense of humor is a must. **1409**

MARVELOUS, MID LIFE, SWEETHEART
Looking for same. Very attractive, slender, humorous, honest, playful, loving and lovable, for real SWF, Youngish 50, 5'4", enjoys home, walks, outdoors, conversation, laughing, antiques, music, movies and honesty. Seeking LTR with same in a SWM, over 5'7". **8327**

EURO-LATIN LADY...
blonde hair, average height and weight, looking for a man with minority background, preferably around 60. Acceptance and flexibility appreciated. **1384**

BEAUTIFUL INSIDE AND OUT
SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. **1391**

YES! DK
SWPF, sweet and romantic. You: SWM, nice and warm, just as you are. Let's discover each other for a long-term relationship and more. Kids ok. **1396**

SPIRITUAL FEMME ENJOYS LIFE
Blond hair, nice body, physical, affectionate, earthy. Desires feminine-looking woman who is tender, into personal growth, adventures, ocean, kayaking. **1290**

FULFILL MY FANTASY...
and my boyfriend's. Beautiful, very fit female, 30, 5'7", 115lbs, brown/green, seeks one or two lucky boys. Be fit, sexy, clean and secure in a "group." **1291**

FOREIGN SOULMATE WANTED
Intelligent, 46 year-old woman seeks well-educated, non-citizen, any race/religion. Let's fall in love and have a happy, mutually beneficial marriage! **1294**

IMPRESSIVE BEAUTY
Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic 5'JF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

NOT CANDOLATE
Fun-loving, petite 58F, 5'2", 125lbs, enjoys clubbing, music, dancing. Seeking tall, handsome outgoing, flamboyant 5M for friendship first, possible LTR. **1268**

IRRESISTIBLE
Hawaiian 5F, 21, olive complexion, sweet personality, enjoys concerts, music, dining. Seeking good-looking, down-to-earth 5M for friendship first, possible LTR. **1283**

ATTRACTIVE FEMALE
5F, 28, 5'5", 135lbs, brown/brown, enjoys reading, movies, concerts, theater, dining out, outdoors. Seeking outgoing, confident 5M, emotionally, financially secure, for friendship, possible LTR. **1260**

KITTEN SEEKS SOMEDONE TO CUDDLE
Full-figured DWF, 42, brown/blue, receptionist, mother of three, enjoys sunsets, beaches, walks, country music, movies, mystery novels. Seeking laid back, affectionate, fun-loving 5M for relationship. **1222**

SEXY BLONDE/GREEN, 24
Fun SWF seeks funny, cute SWM, 25-30, to hang out with, for friendship only, nothing serious. East Bay area. **1228**

EXOTIC SEMI ASIAN
Pretty, fit, fun. No baggage, vices, STDs, humorous, happy, sane, successful business, athletic, traveled, adventurous, balanced. Seeking similar medium-tall SWM, 38-48, open-minded LTR. **1231**

NELLO
Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **5475**

BLACK CANDY PRESENT
I am open-minded, fun, and can be aggressive. Overall, I'm a sweetie and a cutie. Come and enjoy the quiet storm. **1188**

FUN AND FANTASY!
Feminine, fun, warm, witty, loyal, loving, smart, secure woman. I think the male gender is terrific. Let's enjoy all of life's pleasures and activities, actually whatever makes us mutually happy! The best is yet to come! **1181**

men seeking women

SEEKING BUSTY FEMALE
Italian WM, 47, San Francisco home owner, seeks busty, plump WF, under 200lbs. Long hair a plus. **1752**

WORLDLY, SPIRITUAL...
SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, dark long-haired, mediterranean-looking, handsome, East Indian prince. **8306**

SCDRPIO FUN
5M, 52, gray/brown, mouse, enjoys movies, travel, hiking, sports, reading, outdoors. Seeking SF. **1756**

SENSUAL?
College-educated, very good-looking SWM, 47, 5'7", 125lbs, occasional smoker, grown children, seeks SF, 35-66. **1739**

YOU ARE...
shy, introverted, but strong. You like very intelligent men. Few could understand your heart totally. Sometimes you feel so lost. Let's work together. **1759**

SEEKING SPORTS-MINDED PERSON
SM, 44, enjoys movies, books, dancing, sports. Seeking 5F with similar interests. **1761**

SMART & SEXY
Separated, college-educated AM, 30, 5'8", medium build, enjoys working out. Seeking AF. **1754**

SOMEWHERE OUT THERE
Tanned SM, 22, 5'10", 180lbs, black/brown, enjoys sports, clubbing, movies. Seeking W/HF. **1758**

LOOKING FOR ADVENTURE
5M, 42, seeks adventurous woman for fun, wine country, fisherman's wharf, tennis, golf. **1760**

EXCEPTIONAL
Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **1319**

RELATIONSHIP WANTED
Athletic, handsome, blue-eyed SWPM, 54, businessman, 5'7", 150lbs, lives on peninsula. Seeking slender female, 40s, for dating. **1738**

PISCES/ARIES GUY
Modest, affectionate, attractive, left-handed 5WM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. **8647**

HEALTHY HIV+ SEEKS SAME
Fit, masculine GWM, 39, 5'11", 165lbs, enjoys reading, movies, theater, hiking, kayaking, REM, 5'ing, Chili Peppers, Blues Traveler. Seeking slim, younger guy, non-smoker, for relationship. **1737**

SPIRITUAL EUROPEAN
Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37, seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **1180**

WHO'S OUT THERE?
Russian/Puerto Rican male, 27, 5'11", 160lbs, enjoys movies, blues/jazz music. Seeking a woman for casual dating. **1735**

ARE YOU POSITIVE?
Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. **1736**

HOPELESSLY ROMANTIC

DWPM, 56, 5'6", 170lbs, love medicine, love my daughters, love the blues, and I'd love to love you. Easygoing, kind, warm, sensual, playful, erotic, spiritual, solid. Seeking same in pretty girl next door type, 40-50, medium build, fit. Let's! **1712**

LEFTIST
Pro-feminist SWM, 53, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. **9904**

MIGHT AS WELL BE ON MARS
SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing 5PF undercover-bad girl for rock-n-roll, crazy nights, possible LTR. **8814**

LOOKING FOR LOVE
Fit SHM, 22, 5'9", 165lbs, warehouse supervisor, enjoys working-out, movies, shooting pool, basketball. Seeking laid back, fun-loving SF for friendship first. **1717**

NANDSME AND SLIM
Attractive, clean-cut, Italian SWM, 33, 5'7", 155lbs, brown/blue, seeks lively, open-minded 5W/HF, 20-30, for relationship. **1722**

LOOKING FOR ADVENTURE
SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **9397**

PLUS-SIZED WOMAN
Kind, understanding, romantic, San Francisco born HM, 53, 5'8", 175lbs, seeks romantic affair with full-figured WF. **9901**

ARE YOU SWEET AND SEXY?
College grad/med AM, 25, N/5, no children, seeks sweet and sexy female, 18-35, who enjoys dancing and sports. **1702**

EBONY SEEKS IVORY
Very attractive, passionate, affectionate 8PF, home owner, seeks progressive, sophisticated, classy WM, 42-54, 5'10"+, for romance, monogamy and more. **1701**

INDEPENDENT GUY
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, shy, honest, confident SF for good conversation and comfortable silences. **8946**

TO LOVE IS TO LAUGH
Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. **9433**

COMPANIONSHIP
Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. **1338**

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Meet 50-100 single professionals, a few at a time, at an evening of short, thought-provoking, group conversations and ice-breakers. "Absolutely the best way I've found to meet women." "Lots of interesting men." "Good laughs: fascinating people."

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FDR KEEPS

Fun, active, responsible SWM, 36, smoker, with loyalty like granite. Seeking honest SF, 18-45, for friendship first, possible committed relationship. ☎ 1664

COFFEE SOMETIME?

Handsome, kind, caring SWM, 40, enjoys art, science, good coffee, dancing, day hiking, warm cha siu basu. Seeking honest SF, 35-45, for friendship, possible LTR. ☎ 1668

ITALIAN SALSA LOVER

SWPM, 39, N/S, speaks Italian, Spanish, English, enjoys travel. Seeking pretty, sensual SF, 18-45, for friendship first, possible LTR. ☎ 1699

SEXY, SMART SURGEDON

45 year-old, sweet, easygoing, fun-loving man, 5'7", 175lbs, good-looking, funny, open-minded. Seeking fit, sexy, Asian/Caucasian lady, 25-40. ☎ 1698

TRUCKER

SM, 54, 5'9", 178lbs, brown/hazel, full beard, likes outdoor activities, motorcyles, panning for gold. Seeking outdoorsy, lady who loves travel with her guy. ☎ 1663

GIVE ME A CALL

Athletic SM, 36, 6', 150lbs, brown/brown, seeks, slim, athletic, attractive, sweet, sexy woman for friendship first. ☎ 1679

COME AND GET ME

SBM, 28, occasional smoker, father, searching for a true SF, 19-35, who doesn't play games. ☎ 1656

FEEL LIKE A THIRD WHEEL?

Well-educated, marriage-minded SWM, 33, N/S, enjoys soccer, skiing, reading, volunteering. Seeking SF, 25-38. ☎ 1657

LDVE IS JUST A 4 LETTER WORD

Easygoing, good natured SWM, mid 50s, enjoys tennis, swimming, mystery movies, driving up the beautiful Oregon coast. Seeking similar female, 40s-50s, 5'-6", for dating. Spend these terrific moments with me. ☎ 9710

NATURE LOVER

Playful, spiritual, intelligent Capi-5ag, 30, 5'6", seeks sensual Scorpio, lover, 22-33, with interests in Healing arts, natural living, astrology, languages, and hiking. 50moma country. ☎ 1644

TAKE IT EASY

Mellow, educated SPM, 45, 5'11", 230lbs, enjoys sports, dining, movies, television, relaxing at home. Seeking SPM, 30-40, with similar interests. ☎ 1659

THE RIGHT WOMAN?

Fun-loving SHM, 43, 5'5", 130lbs, black/black, business-owner, father of two, enjoys dining, movies, parks. Seeking petite, kind SF for romantic relationship. ☎ 1653

BALANCING WDRK...

spirit, health through emotional healing, art, social justice; short, pale, handsome 38 year old Chinese American man seeks kind soulmate on like path. ☎ 1646

INTELLIGENT, HONEST...

compassionate, energetic, funny, unpretentious, fit, liberal, individualistic; tender, self employed Marin homeowner, 40s, sees honest, smart, spirited, funny, slightly twisted non-yuppie SWF for LTR. ☎ 1655

WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick-brown/dark-brown seeks SF, companion and best friend to share fun, laughter, moonlight conversations, mountain walks. ☎ 9459

LOOKING FOR A GIRLFRIEND

5hy, good-looking, slender SWM, 33, 6'4, romantic, creative, easy-going, seeks cute, slender, fun SF. 25-35. ☎ 1642

VACATION ALL YEAR

Happy, healthy, hedonistic older European entrepreneur, independent income, doesn't work, enjoys dancing, foreign tropical travels, fairs, festivals, entertaining friends, bored living alone. Seeking slender woman to have fun, pool resources, take vacations, smell the roses, enjoy life. ☎ 1631

LOOKING FOR...

dominant-minded adventure. Tall, fit, handsome, intelligent, accomplished, LTR-minded, zany, creative OWPW, 50+, sense of humor, seeks bright, adventurous, slender PF, 40+. ☎ 1629

TOTAL FRENCH MESSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎ 8953

MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive relationship with a man who's romantic, sensual, handsome, long-lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. ☎ 9952

POETIC TERRORIST

SWM, 28, artist, writer, loves books, movies, instrumental music, travel. Seeking creative, down-to-earth girl, 18-28, for adventurous times, possible LTR. ☎ 1235

ART, BEER & JOHNNY HISPANIC

Thirty-something, would-be photographer/jewelry designer, Spanish/Cuban/American, but don't look it, occasional hard drinker. Looking for woman who doesn't act her age. Come drink, dance, and create with me. ☎ 1623

SET THE NIGHT ON FIRE

SM, 5'11", long black hair, piercings, tattoos, rock-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. ☎ 1618

MAN FOR ALL SEASONS

Light-skinned SM, 22, 5'5", 120lbs, blond/brown, enjoys clubs, parties, movies, fun. Seeking SF ☎ 1632

TALL DARK ATHLETIC

SM, 34, 175lbs, handsome, passionate, affectionate, successful fitness instructor. Loves to laugh, go to movies, cook, travel. If you have similar views, call me! ☎ 1625

OUTDOORS MAN

Attractive SWM, 41, 5'10", 165lbs, brown/blue, medium build, enjoys hiking and nature, seeks attractive SF for fun, friendship and casual dating. ☎ 1627

SENSUAL

Tall SWM, 30s, seeks sexy lady, 28-40, who enjoys jazz, fine red wine, great fun. Please contact me. We will connect. ☎ 1628

YOGA-ART

Open, vital, fun-loving artist seeks to marry (eventually) a double beauty, compassionate yogini or similar. East Coast roots-world traveling, children loving. ☎ 1630

PETITE TYPE & PERSONALITY

Looking for petite, dark-haired young lady, 30-40, to share after-work gallery receptions, traveling on my motor scooter. Me: 6', 175lbs. You: 5', about 100lbs. ☎ 1634

DARLING! HELP!

White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! ☎ 9876

FIT/SLIM/ROMANTIC GUY

Handsome SM years for slim, buxom, romantic, wonderful SF, 18-53, for a special friendship, possible LTR. ☎ 1599

FUN AND PASSIONATE

Romantic SM, 30s, seeks fun-loving, adventurous SF for enjoying the city together. ☎ 1585

SANTA CRUZ - WANT FUN/FRIEND

SWM, 31, 5'8", light brown/brown, enjoys dining out, movies, and taking a drive. Seeking a woman for LTR. ☎ 1619

SEEK FUN WOMAN

Good-looking SWM, 5'8", 185lbs, blond/blue, nice body, enjoys, reading, the outdoors, long drives. Seeking open-minded, adventurous, playful, free-spirited SF. ☎ 1608

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎ 8313

CUTE AND OUTGOING

Fun-loving, ambitious WM, 34, 5'11", 200lbs, business-owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SF/AF to stimulate my mind for casual relationship. ☎ 9890

YOUNG & SEXY

New to town. Ghanian man seeks woman for friendship first, possible LTR. All calls answered. ☎ 1562

LOOKING FOR FUN

This separated HCM, 34, 5'11", black/brown, average build occasional smoker, with children, seeks a woman, slim-average build, for casual dating. ☎ 1567

PENNIES FOR YOUR THOUGHT

Mensch, 27, seeks yenta, 25-29, who keeps kosher, for painting town red and studying the sciences of life while basking in sunlight. ☎ 1569

ARE YOU THAT PERSON?

WM, 36, San Francisco native, occasional smoker, no children, enjoys outdoor activities and movies. Seeking creative, funny woman, 24-40. ☎ 1570

SURPRISE PACKAGE!

Look beyond the smart, sophisticated, successful, dependable professional on the outside, and you'll find a caring, passionate, and adventurous, man on the inside. Seeking emotional sharing, deep conversation and laughter. Emotionally stable and financially comfortable guy, looking for fit, confident, happy woman, 32-45 for friendship and possibly LTR. All messages answered. ☎ 1581

ACTIVE

College-educated, tall, fit SWM, mid-30s, N/5, seeks SF, age open, for friendship first. ☎ 1560

LAID-BACK WOMAN WANTED

SM, 44, 5'9", 210lbs, brown/blue, goatee, moustache, enjoys beaches, mountains, camping, car shows, swap meets, flea markets, auctions. ☎ 1576

SELECTIVE

GQ-looking, muscular, fit, Italian SM, 43, 6'2", 185lbs, brown/brown, gourmet cook, musician, enjoys travel. Seeking petite, fit woman. Prefer blonde. ☎ 1583

WANTED: MATURE WOMEN

Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎ 9556

SIM SEEKS GODDESS...

to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. ☎ 1068

NEEO COOL

This male, 31, N/S, no children, seeks cool, slim, attractive, honest female, 21-28, who loves movies and dancing. ☎ 1550

FEMALE 4 CHILLIN'

Athletic, intelligent, attractive SWM, 46, seeks AF, 30-45, for dining, music, travel, and exploration of the Bay Area. ☎ 1551

SEEKING ASIAN LADY

Handsome, sincere, educated, reasonably attractive WM, 35, seeks a lady for sports events, movies, dancing, friendship, possible LTR. ☎ 1542

TALL, PASSIONATE, HONEST

Attractive, fit, emotionally stable SWM, 43, seeks tall, attractive SW/8F for long walks, in-depth talks, quiet dinners, and lazy Sundays. ☎ 1539

SMART, SEXY, ADVENTUROUS

Brown-haired, athletic SM, 41, 6'1", 180lbs, student, enjoys beach, basketball, billiards, movies, clubs, music. ☎ 1537

MAN FOR ALL SEASONS

Bilingual, medium-completed SM, 21, 5'9", 200lbs, black/brown, seeks SF for friendship first, possible LTR. ☎ 1544

SPONTANEOUS

Clean-cut, well-dressed SBM, 22, 6'2", 200lbs, medium build, seeks down-to-earth SF for relationship. ☎ 1589

PLUS-SIZED WOMAN?

SWM, 40, seeks full-figured SF, 18-45, for dating. The size of your heart is what counts. ☎ 1594

OPEN-MINDED?

WM in San Francisco likes vulgar art, loud punk music, and bad tattoos. Do you? ☎ 1601

ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SF for sharing outdoor activities, travel, film. ☎ 1058

SEEKS SENSUAL LOVER

SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. ☎ 9637

IN MONACO, 10.8% OF THE POPULATION WAS AGED 75 AND OVER IN 1995.

NATIVE NEW YDKRKR

SM, 5'9", 160lbs, carpenter, enjoys movies, dining out, photography. Seeking SAF, 25-40, for casual dating. ☎ 9983

ASIAN FEMALE WANTED

Handsome SWM, 43, enjoys weekend getaways, dining, movies. Seeking attractive SF for possible LTR. ☎ 1518

BEAUTIFUL TOUR GUIDE?

Fun-loving SWM, 28, 5'11", 175lbs, blond/blue, new to city, enjoys house music, clubs, road trips. Seeking attractive, fun-loving SF, for dating. Body art a plus. ☎ 1520

A CHANCE MEETING

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. ☎ 8154

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors hiking, music, movies, museums, dogs and lots more. Seeking pretty, trim female, 30s to early 40s, with similar interests. ☎ 6411

INTENSE FUN...

verbal and physical with genuinely caring, considerate lover. Friendship and fun without strings, cute, clean-cut, slim WPM, seeks lively long-haired, slim female, 20s-30s. ☎ 1462

EXPERT CUNNILINGUS

No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to go off. Guaranteed satisfaction. ☎ 9452

GET TO KNOW YA...

SWM, 33, N/S, enjoys tennis, mountain biking. Seeking athletic, positive, intelligent, self-actualized, independent SWF, 18-45, for friendship first, possible LTR. ☎ 1450

SINGER/SONGWRITER

Dosed myself with too much Joni Mitchell when I was younger, it has left me a romantic. SWM, 44, N/5, seeks SF, 35-47, for LTR. ☎ 1457

8 DAYS IN CANCUN

I have an extra ticket to go to Cancun this May 17th thru 25th, you must be clean, female, and ready to travel. ☎ 1459

LOOKING FOR FUN

SBM, 31, 5'11", 175lbs, bald head, nose ring, seeks SF, race unimportant, for friendship first, possible committed LTR. ☎ 1478

LOVE TO TURN YOU ON

Cute, generous, tender, warm, intellectual SWJM, 37, into arts, cuddling, seeks attractive, fit, psychologically-oriented woman for emotional bonding physical delights, stimulating conversations. ☎ 1461

FRIENDSHIP FIRST

SWM, 45, loves movies, hanging out, dining. Seeking honest, sensitive SF for friendship first, possible long-term relationship. ☎ 1483

HONEST?

5HM, 5'9", 210lbs, seeks honest, down-to-earth, committed SF for fun times, friendship first, possible LTR. ☎ 1486

LOOKING FOR ADVENTURE

Good-looking, fun-loving, open-minded, caring, kind SHM, 21, seeks SF, age/race open, for a good time. ☎ 1443

ENERGY CRISIS?

Not here. DWM, 50s, seeks petite female, 50s, to share my love, my heart, for LTR. Oancer a plus. ☎ 1475

OATING RECIPE:

Mix supportive, monogamous, secure, handsome SM, 25, with career, accommodations. Add conversation, good listener, passionate kisser. Serve with independent, affectionate, mature, non-smoking SF. ☎ 1441

MAN SEEKS PETITE WOMAN

Tall man, 35, occasional smoker, no children, seeks a carefree, fun, happy, petite woman, 18-35, for mutual fun and excitement, possibly more. ☎ 1421

OATING FIRST

5BM, 18, 5'10", brown/green, bouncer, loves movies, baseball, basketball. Seeking beautiful, kind, smart SF for dating, possible LTR. ☎ 1432

LAIO-BACK

Easygoing SWM, 19, 6', 130lbs, green/blue, security guard, enjoys drinking, music, movies, snakes. Seeking open-minded, easygoing SF for relationship. ☎ 1433

SINGLE ARTIST

Spiritual SM, 47, non-smoker/drinker, enjoys art, volunteer work, jazz, reading, outdoors. Seeking humorous, respectful SF, 35-50, for friendship, possibly more. ☎ 1437

Respond to a Connections Ad!

\$1.99/minute, 18+

Respond from home:

1-900-328-0133

Respond by credit card:

1-877-337-3292



FOOT LOOSE IN SF

Crazy, giddy SWM, 48, 198lbs, swimmer, dancer, seeks fit, amused, younger SF to share lunch and a movie. ☎ 1557

ACTIVE

College-educated, tall, fit SWM, mid-30s, N/5, seeks SF, age open, for friendship first. ☎ 1560

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Hy and low

Dear Andrea,
My girlfriend is a virgin. Can I give her an orgasm? Would she then lose her virginity? Is it possible to locate the G-spot on a virgin? Can you describe how to give a girl an orgasm? Also, when I make out with a virgin, I can enter my finger deep into her pussy. Does this mean she is not a virgin? If not, then what is the problem with fucking her? I know I have too many questions, but please help because it is causing me problems.

Love,
Go Virgo

Dear 'Go':
It's causing you problems? What about me? I don't even know what a virgin is, so I can't really answer your questions. How's that for a problem?

I know, it's ridiculous — I'm the big expert, so why am I unable to handle a concept as simple and obvious as "virgin"? Easy: there is no one definition. If I look it up in my medical dictionary, I get "a person who has never had sexual intercourse." If I ask regular people the same question, I'm likely to get something a lot vaguer: "a person who hasn't had sex." Then there are the kids who reserve the term for initiation into penis-vagina sex and have no problem calling themselves virgins after years of oral, digital, and even anal intercourse.

If that's the definition, then you can see that giving a girl an orgasm (which can be a completely external operation) should not alter her status as virgo intacta. Virginity is simply not an issue here. I should add that you can make a virgin come, but you probably won't if you don't know what or where her clitoris is.

As female anatomy is a bit complex for one little column, I refer you on to approximately one zillion other resources, from books (The Underground Guide to Teenage Sexuality, The Good Vibrations Guide to Sex) to Web sites (www.scarleteen.com, thriveonline.oxygen.com/sex/index.html, etc.) to your very own girlfriend, who may know her way around down there better than you think.

Virgins have G-spots too, which should be reachable as long as there's no hymen in the way. The very mention of the hymen, though, tends to raise so many further questions that I've saved them for the next letter. The same goes for "If I can get a finger in, is she really a virgin?"

This leaves your last question, which I really don't know what to do with. What's the problem with fucking her, considering you can get a finger in?

Should I point out that, should you do so, she won't be a virgin anymore? I don't have any particular problem with that, but it occurs to me that she might. I'm not in a position to give you the go-ahead on this one. Sorry.

Love,
Andrea

Dear Andrea:
When my girlfriend and I first started dating, we went through the old questions: "Are you a virgin" and all that stuff. She told me she'd never done it before. When we had sex, she didn't bleed at all. People say she could have lost her hymen horseback riding, but if that had happened, she would remember it. So I asked her if she ever even had one, and she says she doesn't know. So is it possible that she could have lost her hymen and not even known it, or could she be one of those girls born without one?

Love,
Confused

Dear 'Fused':
More likely she's one of the many, many women who had some sort of hymen at birth but wore it away so gradually over time that there was never one big cherry-poppin' moment to remember. I don't know what most people imagine when they think "hymen," but it's not like there's a sheet of plywood nailed across the "vestibule" there. It's just a slip of skin, usually very fragile, and almost always riddled with holes from the get-go.

This is why, in most cases, fingers and tampons can slip by without trauma. The occasional penis has also been known to sneak right through a more or less intact hymen, which just goes to show how useless it is as evidence of chastity or slutdom. Nobody even knows why it's there in the first place, but I can certainly explain why it's such a lame excuse for a barrier: The vagina produces all sorts of goo, especially after puberty. Puberty also brings with it other, gorier substances. If the hymen were a solid wall... well, just think about it. Yuck. Gross. Eeeeeeew.

If I seem to be showing the hymen something less than complete respect, that's on purpose. It's a fine little membrane, but it's been granted far more significance than it deserves, if you ask me. Girls (and their boyfriends) fret endlessly over its presence, absence, or in-between-sence.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@siri.us.com; or www.sfbg.com/asc.

sfbg | Connections

ADVENTURE-SOME ASIAN

Asian lady, 35+, comfortable at Imperial Ball or Exotic Erotic Ball, sought by interesting, charming, handsome, educated, athletic gentleman. 1447

WIL0 & BRIGHT

Adventurous, playful, caring, affectionate, inquisitive, truth seeking, happy, modest, slim, athletic, soulful atheist, seeks similar woman, 25-45, for escapades, friendship, and perhaps much more. 1448

INTROSPECTIVE, KINO, BRAINY

Sensual, slim, professional SWJM, 52, musical tastes encompassing classical, Coltrane, does t'i chi, meditates, gives amazing massages, seeks resonant SWF, 38-50. 1425

HOW NOW, SWEET VIXEN?

WM, 32, N/S, no children, enjoys arts and sports. Seeking a woman, 24-34, for romance. 1416

MALE SEEKS FEMALE 4 ADVENTURE

Young, hip San Francisco WM, 26, N/S, no children, seeks a laid-back woman, 18-30, who enjoys dancing, art, films, live music, and exploring San Francisco. 1419

SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. 17952

FRIENDS/LOVERS

Attractive, fit man, 30s, seeks friend and/or lover for fun times this summer. Let's connect and see if there's any chemistry! 1411

SENSITIVE MAN SEEKS SOULMATE

Sensitive, intelligent, attractive, Latin male, 33, seeks caring, attractive W/HF, 25-35, for possible LTR. Likes movies, sports, pool, cafes, etc. Let's talk. 1412

ALWAYS DOWN FOR WHATEVER

SAM, 20, 5'8", 170lbs, hazel eyes, bald, light-skinned, seeks SF for friendship, maybe more. 1392

ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 46, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters with college-educated women. 3S 46. 6805

LOOKING

Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. 9812

SEEKING VOLUPTUOUS FEMALE

SBM, 46, 5'11", 190lbs, enjoys hiking, photography, movies, playing pool. Seeking attractive, mellow, mature lady with positive attitude and great legs. 1401

LIKE EURO/LATIN CULTURE?

Tall, educated, foreign born DWM, 38, seeks warm, intelligent woman for outdoor activities, music, movies, theater, dining out, friendship, and possible LTR. 1405

SPIRITUAL SEEKER

SWPM, 32, seeks SF, 21-30, physically fit, no children, whose main interest is eastern spirituality, for relationship. 1403

ROMANCE, ADVENTUROUS

Romantic, adventurous, SM, 5'11", 160lbs, light brown/blue, mustache, slim built, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. 1382

OR. SAM

Physician, 49, 5'8", 170lbs, fit, seeks Asian or Hispanic female, fit, responsible, and unassuming. Peninsula area. Serious replies only. 1385

SEEK AND FIND

Seeking female seeker, with smarts and humor, curiosity and playfulness are necessary and sufficient. 1386

WRITER/MUSICIAN

SWM, 39, good-natured and honest. Smart, but not into competing or showing off. I love music and conversation, but appreciate silence and stillness as well. 1387

DYNAMIC MAN SEEKS...

dynamic woman. Energetic, fine arts painter/actor, 5'8", 165lbs, lifts weights and does martial arts, seeks woman who enjoys seafood, foreign films, travel, art shows, dancing. 1389

DIFFERENT

Creative, intelligent, good-looking, athletic SWM, 45, 5'7", 140lbs, N/S, likes film, music, outdoor activities. Seeking someone with similar qualities and interests, to share this life, with a talk about things that matter. 1390

MOTH SEEKS FLAME

SWM, 38, seeks fiery person for warm experiences. I'll circle around you until my wings are well singed. Are you bright enough to attract me? 1395

TARZAN SEEKS JANE

46 year-old guy, brown/blue, mustache, very kind, loving, loves outdoors, hiking, animals, golf, camping. Seeking similar female, H/W proportionate, to share in good times. 1397

CHOCOLATE ICE CREAM?

Active attorney seeks partner for tennis, hiking, and special relationship. If you enjoy chocolate ice cream and love children, let's meet. 1399

LATIN LOVER

SHM, 21, 5'7", 163lbs, black/brown, ultimate Latin lover, seeks female for fun and friendship, maybe more. 1373

QUALITY GUY/QUALITY BABE

Attractive, successful, fit SWM, 35, black/brown, seeks sexy, attractive SF, soulmate, to explore life's riches. 1355

men seeking men

SEEKING GOOD TIMES

Bi-curious SHM, 25, 6'18lbs, top, seeks good-looking BIM, 18-25, bottom. Couples are welcome. 9385

MASCULINE - IDEAL...

fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable OWM, 45, professor, safe, confidential. San Francisco. 9545

GH PROFESSIONAL, 25...

5'6", 132lbs, black/dark, light olive complexion, lean, in shape, enjoys movies, picnics, beaches, and Golden Gate park. Seeking male, 21-40. Love of tennis a+. 1708

CONTACT

Outgoing, caring, fun, artistic senior male who has lust for life, and is extremely sensual. Seeking Asian or Latin male. East Bay preferable, daytime good. 1715

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. 8156



Respond to a Connections Ad!

\$1.99/minute, 18+

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1-900-328-0133

Respond by credit card:
1-877-337-3292

HANDSOME SURFER

SWM, 46, 5'9", brown/bright blue, in good shape, N/Drugs, athletic, adventurous, humorous, financially/emotionally secure, seeks attractive, romantic woman, 30-44. 1378

LOOKING FOR SOME FUN

SWM seeks someone to hang out with in the afternoons when I get off from work early. If you're bored during the day, call me. 1377

EUROPEAN GENTLEMAN

Attractive, cultured professional, 45, healthy, sensitive, very open-minded and good listener, ISO intelligent, progressive, communicative, attractive lady for possible LTR. Age/race open. 1406

HANDSOME, SINGLE OBM

Tall professional, educated, seeks attractive, slender female, any race for friendship and romance who's open to social and outdoor activities. 4S+. 6991

SINCERE, POSITIVE...

attractive WPM, 44, fit and fun, loves nature, dancing, relating. Seeking sharp, self-aware, adventurous woman, 24-38, with friendly nature and long dark hair. 8426

NICE LOOKING GENTLEMAN...

would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. 9958

SEEK FILIPINA FUMMATE

Very cute, sexy, smart OWM, 50, looks 40, 6'1", 185lbs, muscular, blond/blue, N/S, seeking a woman for LTR. 1353

LOOKING FOR THE FUTURE

SBM, 25, 5'8", 160lbs, into movies, soccer, table tennis, basketball. Seeking SF, with similar interests for friendship first. 1666

CHUBBY BUOY

Very friendly GWM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. 8610

ATTRACTIVE

SM, 40, 5'6", 155lbs, bottom, seeks a masculine, top SM for a serious relationship. You must be serious about spending time together. East Bay. 8662

CUM FACIAL

Obsperately needed by a hungry male. Please help me. 9954

WAR BUDDIES

Looking for guys around my age to target shoot with. I'm 44, blue collar, in shape, leftist and have reverence for male love. 1641

BLEACH BLOND

Green-eyed SM, 36, 5'11", 175lbs, pro photographer, seeks BIM, 20-34, musician or art student, to share creative times with. 1626

ARE YOU OUT THERE?

Disease-free SBM, 57, seeks stocky, husky, clean-cut SW/HM, 48-68, for dating. Must be hot-to-trot! 1635

ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV, no reciprocation required. 8841

SLIPPERY RECTAL EXAM

Ooctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. 9709

BENO OVER

Slam, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. 8857

A LOT TO OFFER

SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. 1114

FRIENDSHIP OR MORE

Attractive, slim, masculine, kind GWM, 30, HIV-, great personality, seeks similar, handsome, masculine GWM, 40s and younger, for dating and LTR. 1225

SEEKING SOULMATE

Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking SM with similar interests, for relationship. 1590

SEEKING IS BELIEVING

GM, 39, 6', enjoys travel, dining out. Seeking GM, 22-44, for friendship first, possible LTR. 9796

SEEKING SEXY TS

SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. 1565

BI-CURIOUS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet BI or BI-curious bottom, under 45. 8396

WHEN A MAN WANTS A WOMAN

Honest SJPM, very young 49, 5'9", 165lbs, muscular build, great sense of humor, seeks attractive, curvaceous lady under 48, for LTR. 1402

ALL I WANT

Portuguese, good looking SHM, 23, enjoys kicking back with other interesting guys, sports, swimming, mountain biking, ocean walks. 1342

SIT BACK, ENJOY

Special service for handsome, good-looking healthy WM, bi or married, by hot SAM, 37, 5'6", 125lbs. Sit back, relax, enjoy yourself. 1326

SHAVE YOUR HEAD...

or any other body part. Muscular GWM, 56, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. 1337

SEEK AGGRESSIVE TOPS...

Into heavy butt play. SWM, 6', 175lbs, brown/blue, enjoys nude sunbathing, beaches. Seeking casual sex with top into rimming, toys, sucking and being sucked. 1308

FUN LOVING ATHLETIC GUY

WM, 35, N/S, enjoys volleyball, camping, refinishing furniture, white water rafting, and cooking. Seeking sam in a woman, 30-44. 1286

SEEKS YOUNGER MALE

BIWM, 48, 6'4", 240lbs, seeks younger straight or BIWM, 18-30, for oral pleasure. No reciprocation needed. 1263

MR. CUTE SMILE/SEXY EYES

Intelligent, patient, passionate, healthy, cute, funny GWM, 43, enjoys theater (plays, musicals, etc.), dining out, cooking, and working out. Seeking same in GM, 30-45. 1252

FEET SHIRT SHEER SOCKS

Handsome, light-skinned, Native American SM, 29, 6'4", 180lbs, seeks very handsome Latin/Greek/Middle Eastern guys, who wear a size 12 shoe or bigger and are well-endowed. East Bay. 1286

ORAL MATE WANTED

Stocky, average GWM, 33, HIV-, smoker, cut, looking for passionate, older gay male with fat cut tool to service orally on a regular basis. 1202

SMALL IS BEAUTIFUL

Under 6"? We love it! Group of guys with small endowments seeks you for hot fun. Get in touch. 1227

MUST SEE TO APPRECIATE

Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. 9774

HEY GUYS

Hot, masculine WLM, 40, 6', 185lbs, seeks top, masculine, discreet guys, 25-45. Let's kick back and get horny. 1174

LOOKING FOR ADVENTURE

Sexy, outgoing, caring, generous WM, 6'4", 155lbs, likes music, watching tv. Seeking outgoing, spontaneous SM for friendship and having fun, maybe more. 1154

women seeking men

SEEKING GF FRIENDS

WCF, 36, N/S, with a teenage daughter and two dogs, seeks energetic, outgoing, soft butch GF, 30-40, for friendship. 1709

PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. 6922

EURO-AMERICAN LESBIAN

Attractive, interesting, adventurous, intelligent GF, 34, 5'9, 155lbs, seeks GF, any nationality, for friendship, dating, or more. Interests: dining, dancing, performances, movies, shopping, nature. 1624

I WANT LOVER, BUOY, & MATE

Strong, athletic WCF, 19, seeks healthy, intelligent, attractive, loving woman, 18-25, who loves, nature, camping, swimming, volunteer work, and dancing. 1572

BE FEARLESS, CHOOSE LOVE
Artist and writer, sensitive, gentle, loves nature, want to settle down and share my journey with that special someone. Are you sincere and ready for love? ☎ 1555

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female. 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎ 9575

SEARCHING FOR FRIENDSHIP
Single lesbian looking for other lesbians that don't need to drink to have a good time, for friendship, possibly more. ☎ 1415

three's company

GOOD FRIENDS, GOOD TIMES
You are a lady looking for more. We are the answer. Let's talk. ☎ 1724

DO YOU HAVE YOUNGER HUSBAND?
Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40, for fun times. ☎ 9430

BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. ☎ 6561

GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎ 8858

ENTERTAIN OUR FANTASY
Attractive East Bay couple seeks clean 8if or lesbian to take charge of her, and then explore erotic threesome. Very discreet. Only serious interested parties respond. ☎ 1509

JUST YOUR BODY
S8M, 53, offers no commitment, just good, hard loving Seeking multi-organic SF, 25 50, H/W proportionate. Additional male available. ☎ 1439

THREE IS A CHARM
We are an attractive, fun, and successful couple. Bi/WF, straight WM, in our 40s, seeks friendship, and maybe more. You are a Bi or curious female, looking for a safe way to full fill your fantasy. Let's talk. ☎ 1408

SEXUAL AMBIGUITY SOUGHT
Handsome Latin male, seeks sexy, well-hung/strap-on couple for long steamy session of suction, hydraulics, and smiles all around. ☎ 1366

tv/ts

MALE WILLING TO MODEL
Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. ☎ 9760

SEXY AND PRETTY
Totally passable, busty, big red lips, wears short skirts, TV seeking WPM for evening dates and stag parties. ☎ 1579

RESPECTFUL & SINCERE
Warm, sincere male seeks intelligent, attractive, feminine Transsexual for open conversation, and friendship leading to wherever such a path might take us. ☎ 1521

LOOKING FOR SPICE
Attractive couple looking for romantic and sensual times with a very feminine hermaphrodite/transsexual. Likes music, movies, sense of humor, dancing, boating. No drugs/STD's. Clean, N/S. ☎ 1543

HOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. ☎ 9390

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎ 9626

missed connections

CELATO CLASSICO/ MY WALLET

You found my wallet just outside of this shop in North Beach on 5/26. Can't forget those green eyes. ☎ 1733

SUNDAY 5/20, 6 PM
You: 8F, the prettiest woman in the place. Me: WM who left too soon. Would like to meet you again. ☎ 1714

JAMES ELLROY READER
Aardvark Books 5/22. You: Engaging me in conversation about James Ellroy and encouraging me to read more. Me: walking out with My Dark Places. Coffee? ☎ 1704

AARDVARK 5/22
Me: blond guy with cute Ellroy girl. We didn't speak but I admired your coat. I'd like to have it! Call my friend. ☎ 1639

CAROLINA
We met at 14th Street party. Intended to give you my phone number Thursday at City College. Let's meet before Jude in June. Jim. ☎ 1640

OHIO & BEYOND?
You: beautiful Asian princess, black hair, sweet smile. Me: white and tan, what a man! Meet me at the airport in early June? ☎ 1423

ZEITGEIST, 5-4-...
blue leather jacket. Matched your CB-2. Great bike, I said. Too shy to ask you to go for a ride. GSX 750 Katana ride? ☎ 1436

5/7/2001
I said, "It's hot." You said, "It's nice though, isn't it?" I said, "Yes, it is!" You: squeaky wheel. Me: spinning t-shirt. Let's converse more. ☎ 1400

JENNIFER
Date of birth: May, 29, Irish/Spanish. Went out of country and you moved. H.N. missed you. Love to see you again. ☎ 1404

MICA DI FIRENZE
We spoke on BART Friday night. I gave you Kleenex. You gave me your cold. Wish I'd got your number instead. Coffee? ☎ 1407

ASIAN FEMALE...
seeks straight, retired, healthy female who likes travel, dining out, theater, good conversation. San Francisco only. ☎ 1696

PROGRESSIVE/ LEFT POLITICS

Humanistic politics and literature discussion group forming. Congenial atmosphere, please call. ☎ 1301

PARTNER IN CRIME
Young, carefree, mixed race model, early 20s, looking for pal, to shop, go dancing, or just hangout and drive men crazy. ☎ 1645

SPRECKEN SIE DEUTSCH?
Monthly potluck party for German speak gay/bisexual men. Women are welcome. No smokers. Leave a message. ☎ 1636

NATURE LOVER
Adventurous, independent outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎ 5337

CANYONCA FOR CAY GUYS
Support group for those into holistic mind/body health using or wanting to learn traditional gyan yoga meditation. All ages/races welcome. ☎ 1545

TO ORESS OR NOT TO ORESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎ 9579

SAWAH KRAP
WM, 25, interested in finding someone to practice speaking Thai with and translate English songs into Thai. All around activity partner male or female. ☎ 1413

FRIEND
Fun, 40ish guy, into dogs, birds seeks fun friend who believes in self, open to new things. Must be happy, like animals, have positive attitude. ☎ 1388

Niger has the fewest hospital beds per capita with 0.1 per 1,000 people from 1990 to 1998.

Ashrita Furman of Jamaica, New York, USA, set a pogo stick distance record of 37.18 km. (23.11 miles) in 12 hr. 27 min. on June 22, 1997.

Respond to a Connections Ad!

\$1.99/minute, 18+

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SPIRITED, SEXY TG...
girl seeking boyfriend who'd enjoy a passionate spiritually and artistically-oriented girlfriend. Femme personality, nice features want conscious intelligent man for exploration. ☎ 1435

The oldest International human rights organization still in existence today is the UK-based Anti-Slavery, founded in 1839 as the British and Foreign Anti-Slavery Society (BFA55).

ENGLISHMAN
I would like to be your friend. I blew it! You are tall, blue-eyed, dark hair, catholic, have a sportscar. We had a Mexican lunch. ☎ 1721

HOT SPRING OAY
5/7/01, Safeway, Sequoia Station. I'm the guy with the squeaky wheel, and I'm interested in talking to you. ☎ 1713

In Monaco, 10.8% of the population was aged 75 and over in 1995.

GUY RIDING BIKE...
up Corbett to party, Saturday, 5/26. I has the leather pants and the "ailing" bike. Call me if you want to have coffee. ☎ 1706

SUNDAY 5/20, 6 PM
You: 8F, the prettiest woman in the place. Me: WM who left too soon. Would like to meet you again. ☎ 1650

Switzerland has the most hospital beds per person, with 20.8 for every 1,000 people from 1990 to 1998.

SAN FRAN BALLET
April, 23, 3 pm, your name tag said Anne. Me: 5WM, brown hair, glasses, too shy to talk to you. I'd like another chance. ☎ 1434

Ashrita Furman of Jamaica, New York, USA, set a pogo stick distance record of 37.18 km. (23.11 miles) in 12 hr. 27 min. on June 22, 1997.

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Total words _____ x 25 (free) = _____ x 2.00 (each additional) = _____

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TOTAL _____

Total amount enclosed _____

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CC# _____ Exp. _____

Signature of cardholder _____

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BackSeat CONNECTION

women seeking men

ARE YOU READY?
Very beautiful, outgoing, intellectual, intelligent BF, 30, 120lbs, 38DD-26-36, seeks no-string attached, mutually beneficial arrangement. Seeking mature, spontaneous, professional gentleman. **T1291**

CAN I BE YOURS
S&F, 20, very curvy and well-endowed, 44000, 26/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **T1257**

FULFILL MY FANTASY...
and my boyfriend's. Beautiful WF, 30, 5'7", 115lbs, brown/green, really fit, seeks one or two lucky straight boys for group fun. Be secure, clean, cute. **T1152**

men seeking women

NEEDS SPANKING
SM, looking for women, 21-60, to give hard spankings. Preferable during the day. No T/V and no T/S. **T1296**

SUGAR MOMMA?
Beautiful, educated, Mediterranean WM, 30, sensual, creative, flexible, relaxed, intuitive. Seeking generous, curious, professional woman, who's discreet, respectful, safe, sexy, and sweet, for juicy affair. **T1297**

FACIALS & COLDEN SHOWERS
Seeking sugar daddies and generous, mature men. Male, 20, very erotic, loves facials, golden showers, cross-dressing, fulfilling fantasies, etc. Seeking guy to give me everything. **T1292**

JUST GO WITH THE FLOW

Open-minded, attractive, understanding, mature SWM, 26, San Francisco native, seeks honest, attractive, intelligent, humorous SF for sex or LTR. No games. **T1294**

OVERWEIGHT MAN...
seeks overweight woman to join together at dinner time, for sex exercise instead of food. The fun way to burn calories! SWM, etc, etc. **T1295**

LINGERIE LOVER
SWM, 30, tall, handsome, masculine, athletic, brown hair/eyes, desires equally attractive female who enjoys dressing to tease and please. Open to LTR. **T1258**

OLDER SEES YOUNGER
67 year-old, athletic BLOWPMM looking for WM, under 40, for safe, discreet fun. Marin County. **T1249**

PASSIONATE EUROPEAN
Tall affectionate SWM, 40+, enjoys movies, reading, outdoors, and the arts. Seeking an intelligent and busty female for spontaneous dating. **T1250**

AFRICAN STUDENT SEEKING...
white woman. Sexy, clean, hilarious, French-speaking African student seeks white girls, 20-30, who love life, sex, exotic culture, for friendship, possible relationship. **T1251**

BE VERY, VERY NAUGHTY!
Uninhibited, experienced, hung and long-lasting male model seeks adventurous bisexual Goddess for safe, hot 1-on-1 fun, swing parties, hedonistic orgies, more. Let your self go! **T1244**

DARLING, HELP!
White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! **T1247**

MASTER SEEKS SUB & MORE!
Dominant, fit, stable, attractive OWM, 49, 5'11", sense of humor, seeks younger submissive Bif for lust, love, and LTR. Any race. Novice okay. **T1218**

EXPERT CUNNINGLUS

guaranteed satisfaction, reciprocity unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **T1208**

BLACK/ASIAN BEAUTIES
Unhappily married white male seeks lover. You: feminine, great legs, dress/heels type, sexy, attentive, wanting intimacy. I love to travel, dine. **T1209**

YO QUIERO TACO BONITA?
Hispanic female, with a hot taco, wanted for a hot tongue. I'm tall and in the East Bay. **T1141**

READY FOR YOUR FIRST LESSON?
BIM teacher accepting generous new students. Must be M/F couple, novice for role playing, discipline, LTR. HIV, spiritual form. Hypnotic pleasure. **T1142**

LOVE LESSONS

Shy, inexperienced, athletic, funny SWM, 26, 5'10", brown/hazel, seeks cute female, 20-35, for discreet encounters. Friendship/LTR, a bonus, but not required. **T1143**

NICE LOOKING GENTLEMAN...
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. **T1131**

BIC NIPPLES WANTED
Handsome, well-endowed SWM seeks attractive SF with large nipples for fun times. **T1148**

men seeking men

INTIMATE FRIENDSHIP
Intimate friendship sought by an attractive, GWM, mid 70s, who is loving, sexual and who prefers the ongoing company of a younger, good-looking man under 45. **T1261**

SDISH BUT FEISTY
East Bay man seeks similar men for brief late afternoon romps. Let's enjoy videos, privacy, nudity, maybe small groups. **T1262**

sfbg | Backseat

LOOK NO FURTHER
Hair, disease-free, fit, clean SWM, 41, 6', 180lbs, brown/brown, seeks younger WM for friendship, dining, intimacy. You: horny, hung, clean, HIV. **T1256**

IT'S OPEN ENROLLMENT MDNT!
Need health, dental, and vision coverage? Become my domestic partner and they all can be yours! You: Latino, tall, sense of humor **T1211**

HUSBAND OR ONE NIGHTER
AM, 37, 5'8", 160lbs, open to all possibilities in life, seeks a top, 25-45, healthy and in shape, for tea, movie, or more. **T1212**

BIM...
is looking to have oral sex or sixty-nine with men that have cocks six inches and bigger, uncut, blacks, or couples a plus. **T1176**

STRAIGHT, HANDSOME MAN, 3DS
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **T1138**

BI-CURIOS, FIRST TIME
Athletic Bi Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. **T1147**

women seeking women

FAT, FEISTY, AND OVER 40
Seeking single sex goddess for worship and...well...sex! Call! **T1293**

CHOCOLATE SUGAR...
wants hot, hot stimulating sex, with a sexy female, 25+, that isn't shy or curious. Myself: very sexy, busty Jamaican female, 26, 135lbs. **T1213**

BUSTY, BIF, 2DS...
5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **T1153**

three's company

TRADITIONAL
Married white couple, mid 40s, seeks BIM, 25-35, for erotic times. She is sensual and playful, he is bisexual. We're all healthy, clean, ready to play. **T1302**

BOUND FOR OUR PLEASURE
Young, sexy, adventurous couple seeks similar man/woman/couple for kinky birthday present. She's tied, blindfolded, you enter unexpectedly and help use and pleasure her. **T1300**

PENINSULA PLAYFUL COUPLE
Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. **T1259**

HOT, EROTIC COUPLE WANTED
Married WM, 6'1", 180lbs, good looking, seeks very hot, erotic couple for playtime. Likes include cross-dressing, role-playing, toys, X-rated videos and being your submissive toy. **T1206**

SEEKING COUPLE TO SERVICE
SWM, 44, 5'10", 200lbs, seeks couple to give head to, easygoing, no pressure. Meet for coffee? San Francisco, peninsula. **T1205**

DEVOTED DADDY
Desires to delicately dress his demure daughter and delight her with a delicious dinner. Discipline dispensed to denuded darling after dessert. **T1083**

MASCULINE & SUBMISSIVE
Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth/hairy, up to early 40s. **T1085**

HANDSOME MALE AVAILABLE
Handsome, respectful, discreet, fit SWM, 35, 5'11", 170lbs, dark hair, seeks females or couples, to explore fantasies. **T1117**

STDNER CHICK WANTED
SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and tech-no, Burning Man, vegetarianism, environment, and meditation. **T1118**



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SENSUAL EXPLORATIONS

AWAIT YOU
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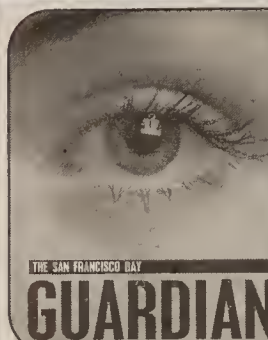
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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

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Aries

March 21 - April 19

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Taurus

April 20 - May 20

Venus is back in your arms, nibbling directly at your pleasure centers, running her delicate fingers over gently undulating nerves and quivering synapse receptors. Admit it: you missed her. This week love and beauty and joy come back to you.

Gemini

May 21 - June 20

There really are too many planets in Gemini these days, and I'm going to have to shut you down because it's a fire hazard. Well, OK, you and your friends can stay and party for a little while longer. I know what those parties that never want to end can be like, and from the looks of things, so do you.

Cancer

June 21 - July 22

Venus bestows lustful blessings on you this week. Expect ripped zip-pers, underwear lying incongruously around the house, trails of personal lubricant leading to your bedroom, and other signs of too much fun pervading your atmosphere.

Leo

July 23 - Aug. 22

This year is half over, and since you're a heroic Leo type, you've probably already endured obstacles beyond all tolerable anxiety limits. Therefore you deserve a reward. Maybe a nice slice of cheesecake or a pair of shoes. Something that will fortify you as you plunge headfirst into the next adventure.

Virgo

Aug. 23 - Sept. 22

Sometimes it may be in your best interest not to answer, or to give a vague answer, or to respond with a cryptic riddle. This week someone will try to catch you unawares and get you involved in some commitment or agreement that you'd never consent to in a wide-awake state. Practice the fine art of replying without actually saying anything.

Libra

Sept. 23 - Oct. 22

Some say it is better to make a simple sacrifice, altruistically, from the bottom of your heart, than to donate several million dollars to some nonprofit in order to get a big tax write-off. And others claim the best way is to say, "This is what I want, this is what I've got, let's negotiate." This week brings a choice between

following a sideways agenda and hoping for eventual divine rewards, and plainly stating your desires and naming what you'd exchange for them.

Scorpio

Oct. 23 - Nov. 20

You get up every day, eat breakfast, get dressed, and go outside — and for what? Yet another repetition of the same old existence? Well, yeah. Sometimes it's more comforting and familiar than several of the alternatives. It doesn't quite make you feel as alive and invigorated as living through an adventure does, but it has its charms. Seek refuge in the routine this week.

Sagittarius

Nov. 21 - Dec. 21

Some people can have the kind of endless discussions that put you in a comatose state of boredom, but Sagittarians always make endless discussions interesting. I mean, they're still endless: you are the philosopher of the zodiac. But there's a world of difference between fun and not fun when you're blathering in the infinite.

Capricorn

Dec. 22 - Jan. 19

You get zero if you multiply 50 million by zero, and knowledge acts the same way: it won't do you any good unless you apply it to something. Otherwise it's just sitting there, an inert and useless pile of brain waves droning senselessly in the background. Apply your knowledge this week.

Aquarius

Jan. 20 - Feb. 18

It all depends on whether you're looking for a fortune or advice. If it's fortune you seek, your daily affirmation must be a "long life and healthy physique" kind of sentiment, especially if you're one of those Aquarians who floss regularly and only eat tofu that they've killed themselves. But if it's advice you want, watch the wear and tear on your physique until bionic replacements for all of your favorite body parts have been invented. Contemplate your anatomy this week.

Pisces

Feb. 19 - March 20

This week brings rumors, innuendo gossip, insinuations, tattletales telling everybody your secrets. And if you're guilty of secretly being a jerk, you might not be able to guard your reputation. On the other hand if you're being wrongfully accused, there's a good chance the ugly rumors will have a reverse effect, and others will sympathize and believe you to be even saintlier than you actually are. This week you will be judged by the tongues of others. ❖

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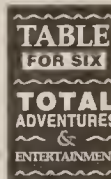
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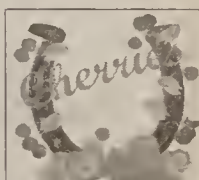
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PROTEST Bush & GLOBALIZATION Sat. July 14. Rally & March 2pm Monte Rio (Approx. 5 miles W. of Guerneville on Hwy 116) Buses from SF Call (415) 821-6545 for tickets/info. For more info visit www.actions.org

Personal Messages

Hi Soy Peruvian American. Oeseo establecer amistad con damitas Sudamericanas, "Colombianas(Mona) y Venezolanas" que las edades olian de 35 años para adelante y sin ningun compromiso, soy persona responsable, amante de la musica, me gusta los animales, como tambien soy vegetariano. Las personas interesadas llamame por favor con fines serios. (Alfredo) (415) 334-3358 orres-fonoloperusa@yahoo.com

Legal Notices

Attorney: James J. Rosati, PH # (510) 444-4878, Law Offices of Steven James Choi, 1999 Harrison Street, Suite 1990, Oakland, CA 94612. SUPERIOR COURT OF CALIFORNIA, COUNTY OF CONTRA COSTA, 100-37th Street, Room 185, Richmond, CA 94805-2136. PLAINTIFF: EMMANUEL L. VALBUE NA JR. DEFENDANT: LILY EARL STATEMENT OF DAMAGES Case No. CIV95577 For Lily Earl, Plaintiff: Emmanuel Valbuena seeks damages in the above-entitled action, as follows:

1. General damages, a Pain, suffering, and inconvenience \$ 19,581.00.
2. Medical damages, a Medical Expenses (to date) \$5,419.00. c. Loss of earnings (to be det'd).
Dated: April 11, 2001. Signed James J. Rosati May 16, 23, 30, June 6, 2001. L# 353307

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 2488400 The following person is doing business as CLINICAL COSMETIC SERVICES, 4448 California Street, San Francisco, CA 94118: Eileen Jordan, 931 Via Casitas, Greenbrae, CA 94904. This business is conducted by an individual. Signed Eileen Jordan. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 25, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 25, 2001. May 16, 23, 30, June 6, 2001. L# 353304

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248828 The following person is doing business as TRUMP-SOURCE, 10 Capra Way, # 205, San Francisco, CA 94123: John B. Wicker, 10 Capra Way, # 205, San Francisco, CA 94123: Nathalie C. Lang 61 Aquavista Way, San Francisco, CA 94131. This business is conducted by a general partnership. Registrant commenced business under the above fictitious business name on the date May 14, 2001. Signed John B. Wicker. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 14, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on May 14, 2001. May 23, 30 June 6, 13, 2001. L# 353403

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248827 The following person is doing business as PINK HOUSE POST, 591 2nd Ave., San Francisco, CA 94118: Susan Blair Oliver, 591 2nd Ave., San Francisco, CA 94118. This business is conducted by an individual. Signed Susan B. Oliver. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 14, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on May 14, 2001. May 23, 30, June 6, 13, 2001. L# 353403

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248920 The following person is doing business as JARON PARTNERS, 148 Townsend Street, San Francisco, CA 94107: Jaron Partners LLC (CA), 148 Townsend Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date May 17, 2001. This business is conducted by a limited liability company. JARON PARTNERS Signed Seymour Jaron, Pres. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 17, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on May 17, 2001. May 23, 30, June 6, 13, 2001. L# 353404

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248733 The following person is doing business as SUM-BODY, 2167 Union Street, San Francisco, CA 94123: SUMBODY UNION STREET LLC California, 2167 Union Street, San Francisco, CA 94123. This business is conducted by limited liability company. Signed Sumbody Union Street LLC-Ton Panos. Registrant commenced business under the above fictitious business name on the date May 8, 2001. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 8, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, on May 8, 2001. June 6, 13, 20, 27, 2001. L# 353602

For LAVELLE MCGEE (minor) by PEGGY PIERRE ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318544 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF LAVELLE MCGEE TO ALL INTERESTED PERSONS: LAVELLE MCGEE filed a petition with this court for a decree changing names as follows: present name LAVELLE MCGEE, proposed name LAVELLE RUBIN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 4, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 2, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 16, 23, 30, June 6, 2001. L# 353303

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The name of the applicants are: SOUP LLC. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3299 Mission Street, San Francisco, CA 94110. Type of license applied for: 41. ON-SALE BEER AND WINE - EATING PLACE. Dated: May 2, 2001. May 23, 30, June 6, 13, 2001. L# 353402

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The name of the applicant is: OABIT MICHAEL NAJIB. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2222 Polk St. San Francisco, CA 94109. Type of license applied for: 20 - OFF-SALE BEER AND WINE. Dated: May 29, 2001. June 6, 13, 20, 2001. L# 353605

NOTICE OF COMMENCEMENT OF VOLUNTARY PROCEEDINGS TO WIND UP AND DISSOLVE E-VALET, INC. To all creditors and claimants of e-Valet, Inc. (the "Corporation"): NOTICE IS HEREBY GIVEN that the Corporation, whose principal office is located at 180 Brannan Street, Suite 117, San Francisco, CA 94107, has voluntarily elected to wind up its affairs and dissolve. The proceedings for winding up of the Corporation commenced on this 11th day of May, 2001, on which date 100% of the voting power of the Corporation executed a written consent wherein and whereby they elected and consented to winding up and dissolution of the Corporation. Executed this 11th day of May, 2001. e-Valet, Inc. Signed Heather A. Petersen, President. May 30, June 6, 13, 20, 2001. L# 353502

NOTICE OF COMMENCEMENT OF VOLUNTARY PROCEEDINGS TO WIND UP AND DISSOLVE E-VALET, INC. To all creditors and claimants of e-Valet, Inc. (the "Corporation"): NOTICE IS HEREBY GIVEN that the Corporation, whose principal office is located at 180 Brannan Street, Suite 117, San Francisco, CA 94107, has voluntarily elected to wind up its affairs and dissolve. The proceedings for winding up of the Corporation commenced on this 11th day of May, 2001, on which date 100% of the voting power of the Corporation executed a written consent wherein and whereby they elected and consented to winding up and dissolution of the Corporation. Executed this 11th day of May, 2001. e-Valet, Inc. Signed Heather A. Petersen, President. May 30, June 6, 13, 20, 2001. L# 353502

NOTICE OF COMMENCEMENT OF VOLUNTARY PROCEEDINGS TO WIND UP AND DISSOLVE E-VALET, INC. To all creditors and claimants of e-Valet, Inc. (the "Corporation"): NOTICE IS HEREBY GIVEN that the Corporation, whose principal office is located at 180 Brannan Street, Suite 117, San Francisco, CA 94107, has voluntarily elected to wind up its affairs and dissolve. The proceedings for winding up of the Corporation commenced on this 11th day of May, 2001, on which date 100% of the voting power of the Corporation executed a written consent wherein and whereby they elected and consented to winding up and dissolution of the Corporation. Executed this 11th day of May, 2001. e-Valet, Inc. Signed Heather A. Petersen, President. May 30, June 6, 13, 20, 2001. L# 353502

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248920 The following person is doing business as JARON PARTNERS, 148 Townsend Street, San Francisco, CA 94107: Jaron Partners LLC (CA), 148 Townsend Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date May 17, 2001. This business is conducted by a limited liability company. JARON PARTNERS Signed Seymour Jaron, Pres. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 17, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on May 17, 2001. May 23, 30, June 6, 13, 2001. L# 353404

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 310-501 ATTORNEY Melissa Shirley, 555 Fulton St., #215, San Francisco, CA 94102, (415) 331-8230 fax: (415) 927-7154 ATTORNEY For Minor KYLE SEYMOUR SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KYLE SEYMOUR For Change Of Name To ALL INTERESTED PERSONS: KYLE SEYMOUR by his father Gareth Clary filed a petition with this court for a decree changing names as follows: present name KYLE SEYMOUR, proposed name KYLE SEAN CLARY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 5, 2001. Time: 1:30 PM Department 425 Room 425. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated March 27, 2001. William Gargano, Judge of the Superior Court. May 16, 23, 30, June 6, 2001. L# 353301

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319716 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IGOR VIDIMSKY filed a petition with this court for a decree changing names as follows: present name IGOR VIDIMSKY, proposed name GREG VOIMSKY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353604

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321313 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IRENE VANDA HARINSKI HOILAND filed a petition with this court for a decree changing names as follows: present name IRENE VANDAO HARINSKI HOILAND, proposed name IRENE VANDAO LAMBERT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353601

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321351 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: OESNE BORDER filed a petition with this court for a decree changing names as follows: present name OESNE BORDER, proposed name OESNE ELLEN XIE MARIE AHLERS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353606

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321716

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROL LYNN ROSE TO ALL INTERESTED PERSONS: CAROL LYNN ROSE filed a petition with this court for a decree changing names as follows: present name CAROL LYNN ROSE, proposed name CHICKLENA ROSE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 2, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 29, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353603

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319609 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IGOR VIDIMSKY filed a petition with this court for a decree changing names as follows: present name IGOR VIDIMSKY, proposed name GREG VOIMSKY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353604

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321B51 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: OESNE BORDER filed a petition with this court for a decree changing names as follows: present name OESNE BORDER, proposed name OESNE ELLEN XIE MARIE AHLERS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353606

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321716 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROL LYNN ROSE TO ALL INTERESTED PERSONS: CAROL LYNN ROSE filed a petition with this court for a decree changing names as follows: present name CAROL LYNN ROSE, proposed name CHICKLENA ROSE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 2, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 29, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353603

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321B51 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: OESNE BORDER filed a petition with this court for a decree changing names as follows: present name OESNE BORDER, proposed name OESNE ELLEN XIE MARIE AHLERS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353606

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321716

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROL LYNN ROSE TO ALL INTERESTED PERSONS: CAROL LYNN ROSE filed a petition with this court for a decree changing names as follows: present name CAROL LYNN ROSE, proposed name CHICKLENA ROSE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 2, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 29, 2001. Ronald E. Quidachay, Judge of said Superior Court. June 6, 13, 20, 27, 2001. L# 353603

PETITION FOR CHANGE OF NAME CASE NO. 320863 Attorney or Party without Attorney (Name and Address): Jeremy Byron Swift Morelli, 797 16th Ave., San Francisco, CA 94118, (415) 933-7115. IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO. In the Matter of the Application of JEREMY BYRON SWIFT MORELLI For Change Of Name. Petitioner JEREMY BYRON SWIFT MORELLI filed a petition with this court for a decree changing names as follows: Present name: JEREMY BYRON SWIFT MORELLI Proposed name: JEREMY BYRON SWIFT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 28, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 27, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 16, 23, 30, June 6, 2001. L# 353302

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) 95977 NOTICE TO DEFENDANT: (Aviso a Accusado): LILY EARL, DOES 1 TO 100. YOU ARE BEING SUEO BY PLAINTIFF. (A Ud. le esta demandando) EMMANUEL L. VALBUE NA JR. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): Richmond Superior Court - Contra Costa County, 100-37th Street, Room 185, Richmond, CA 94805-2136. The name, address, and telephone number of plaintiff's attorney is: James J. Rosati, PH # (510) 444-4878, Law Offices of Steven James Choi, Fax# (510) 444-4432, 1999 Harrison Street, Suite 1990, Oakland, CA 94612, California State BAR No: ated: Nov 20, 2000. Clerk, by C. Brady, Deputy. May 16, 23, 30, June 6, 2001. L# 353306

BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

34 years is enough!

Friday, June 8, don black garb and join Women in Black, Jewish Unity for a Just Peace, and others at the local installment of a worldwide vigil calling for protection for Palestinians, suspension of arms shipments to Israel, an immediate end to all human rights abuses in the occupied territories, and the evacuation of illicit Israeli settlements, on the 34-year anniversary of the illegal occupation of Palestine. 5-6:30 p.m., northwest side of the Montgomery BART Station, Market and Montgomery St., S.F. (510) 434-1304

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) **314397** NOTICE TO DEFENDANT: (Aviso a Acusado): JASON JARAMILLO, ELIZABETH JARAMILLO and ODES 1 TO 10. YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) EDWARD B. TOBORA. You have **30 CALENDAR DAYS** after this summons is served on you to file a typewritten response at this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney is: BRENDA CRUZ KEITH, State Bar No. 108425 PH # (415) 626-6494, 1965 Market Street, 2nd Floor, San Francisco, CA 94103. Dated: Aug 16, 2000. Gordon Park-Li Clerk, by Monica SD Mateo, Deputy. **May 16, 23, 30, June 6, 2001. L# 353308**

SUMMONS-FAMILY LAW (CITATION JUDICIAL-DERECHO DE FAMILIA) CASE NUMBER (Numero del Caso) **062440** NOTICE TO RESPONDENT: (Aviso al demandado): ROGER MCINTYRE you are being sued. (A usted le estan demandando) PETITIONER'S NAME IS: (El nombre del demandante es): VIRGINIA THOMAS. You have **30 CALENDAR DAYS** after this summons and Petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE the restraining orders on the back are effective against both husband and wife until the petition is dismissed, a judgement is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN MATEO, 400 County Center, Redwood City, CA 94063-1655 Hall of Justice-Main Court-house. The name, address and telephone number of petitioner's attorney is: Geoffrey T. Wren, 1120 E. 14th Street, Suite F, San Leandro, CA 94577, (S10) 357-2010. Notice To The Person Served: You are served as an individual. **May 23, 30, June 6, 13, 2001. L# 353401**

Immigration
Richard S. Kolomejck,
Attorney at Law

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1350 MARINA room in a 2 bedroom apartment. Laundry in the building, view of the GG Bridge, rooftop! 100's available. **www.metrorent.com (415) 563-7368.**

3350 Including utilities, Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. In an alternative living arrangement. Non-smoker preferred. Gay-friendly and cat lover a must. (415) 273-1967.

400 and 550 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

400 Westlake 2 Bedroom straight males seeking roommate to share 1 BR apt. No drugs. (415) 379-9363

450 Nob Hill - Near Union Square, utilities included. Share apartment with your own semi-private room. Share kitchen/bathroom. No smoking/drugs. (415) 391-3452.

450 room 2 older males looking for a clean, quiet, responsible person. No illegal activities. Near San Francisco General Hospital (415) 641-1839.

545. Room in Castro w/hardwood floors., yard, pets OK, near transit. #6115. SF Roommate Referral Service. **www.RoommateLink.com. 415-626-0606**

550 Hayes Valley / Lwr Haight (Oak@Laguna) - Small room in 4br/2ba home, prime location, near downtown shops. (415) 558-8588.

550. Large room in Mission w/new paint, carpet. Kids OK. Near transit. #4696. SF Roommate Referral Service. **www.RoommateLink.com. 415-626-0606**

\$580 Large sunny furnished room. Kitchen privileges. Near Golden Gate Park. For mature single man. (415) 386-3810.

585 Sunset - F wanted to share a cozy house w/ yard & WD. Pets ok. #1 in SF. 800.877.2557 **www.easyroom-mate.com**

5600 PACIFIC HEIGHTS (Baker @ Post) to share with 45yo GM. Deck - H/W Floors - D/W - W/D - F/P - Looking for a stable employed mature person. Share in cleaning duties and have a meal together weekly. Independent but friendly. The room was once a home office. (#29018) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

5600. Room w/fireplace in Inner Sunset house, yard, storage, pets OK, near transit & Golden Gate Park #5973. **5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

5650.Furnished room in Twin Peaks house w/fireplace, deck, view, private bath & phone, kids ok. #6029. **5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

5650 NOE VALLEY (28th St @ Sanchez) to share with 19yo GM. Deck - Yard - H/W Floors - F/P - Looking for someone who is responsible and employed. (#29000) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

5650 Sunset - Room in 4 bed room house near beach. Clean, parking, washer/ dryer, non-smoker. Share with young professionals. (415) 759-1622.

5670 Sublet 2-3 months possibly permanent. Lesbian ISO female, nonsmoker, no pets, W/D, view, private phone. \$770 deposit. (415) 505-7174.

5675 CASTRO/EUREKA VALLEY (17th St @ Diamond) to share with 29yo SF and 3 others. Deck - Yard - H/W Floors - W/D - There are three males in the house and we are all in the entertainment business. Hard drugs are not allowed in the house AT ALL. We are all very mellow people and request that you know

how to live with others. Please be respectful, honest, and trustworthy. Of course, bills and rent must be paid on time. (#28998) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

5700 CASTRO/EUREKA VALLEY (Sanchez @ Duboce) to share with 35yo SF and 2 others. Yard - H/W Floors - W/D - We are 2 professional women looking for a mellow, cool woman to share our nice flat. We are in and out all the time. We like it peaceful in the evenings (especially on 'school nights') Room is average sized. Little storage space. (#29006) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

5700 DUBOCE TRIANGLE room in 4br flat. Newly painted and renovated. Rent includes all utilities, spacious room, and centrally located! 100's available. **www.metrorent.com (415) 563-7368.**

5700. Room in Presidio w/hardwood floors, view, washer/dryer, storage, kids & cats ok, near transit. #6068 SF Roommate Referral Service. **www.RoommateLink.com. 415-626-0606**

5700 RUSSIAN HILL (Greenwich @ Jones) to share with 38yo SM and 2 others. Yard - H/W Floors - Very quiet apartment. Looking for someone professional and nice. The room is small. (#28986) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

5700 Union Sq - Share 3/1 w/ 28yo F, nice carpeted BR. WD access. #1 in SF. 800.877.2557 **www.easyroom-mate.com**

5750 RUSSIAN HILL room in 2 br/1ba apartment. Great neighborhood, female only, neat, working or student ok! 100's available. **www.metrorent.com (415) 563-7368.**

7505 Sunset - Medium-large room. Furnished or not. Close to SFSU and beach. Near MUNI. No smoking/No Drugs. W/D. International household. Garden View. (415) 235-4332

\$750 SUNSET room in 3br apartment. WW Carpeting, Yard, no pets. 100's available. **www.metrorent.com (415) 563-7368.**

\$750 Sunset - Sunny large room in house. Share kitchen, bath and yard. On L line Taraval. (415) 759-8002.

\$750 UCSF (John Mur Dr. @ Lake Merced Blvd.) to share with 27yo GM. Deck - Parking - D/W - Would be cool if you like Star Trek and into computers! (#28974) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

\$800 BERNAL HEIGHTS, Sunny, beautiful Deco home. View of city lights. Rooftop, hardwood, laundry. Excellent location! must see! 100's available **www.metrorent.com (415) 563-7368.**

\$825 MISSION room in 2br apartment! Near clubs and restaurants, washer/dryer, nice backyard, 100's available. **www.metrorent.com (415) 563-7368.**

\$825 NOE VALLEY (Eureka ST @ 23rd ST) to share with 30yo SF. Yard - Parking. Short-term or possible sublet. Located in blackout-free grid, so the rooms are great if used for an office or study. Students are OK. Looking for a responsible person. Some furniture is available. (#28972) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

\$850 PRESIDIO (Pershing @ Lincoln) to share with 27yo SM and 3 others. Deck - Yard - H/W Floors - Parking - D/W - W/D - We're easygoing, professional and enjoy life. (#28942) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

\$850-1050 Nob Hill - (Leavenworth@Jackson) Large and Huge room in Sbr/ 3ba home. Prime Location near downtown. Cable car, shops. (415) 558-8588.

\$860 LOWER HAIGHT room in 4br flat. Hardwood floors, a sun-deck, washer/dryer, dishwasher, disposal, fireplace, and outdoor grill. Close to MUNI and Safeway! 100's available. **www.metrorent.com (415) 563-7368.**

\$895 Russian Hill Hyde/ Union. Share with male non-smoker. Available June 1st. (415) 516-5716.

\$925 COLE VALLEY (Shrader @ 17th St.) to share with 26yo SF and 2 others. H/W Floors - W/D - other roommate is young professional female with similar qualities. (#28971) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

\$967 PACIFIC HEIGHTS (Jackson Street @ Baker Street) to share with 27yo SF. H/W Floors - Sunny, cute, tastefully-furnished, well-maintained. Edwardian-style unit - built circa 1918. High ceilings, views of the southern hills. Quiet bldg. Room is 16' x 11'. Street parking is relatively easy. (#28980) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or **www.renttech.com**. Fee/Guarantee.

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\$1295 Cow Hollow Small pet ok. Patio. We have over 5000 rentals to choose from covering the entire Bay Area. Preview your rentals free at **www.BayRentals.net**. Credit reports available. Landlords list your rentals free! (415) 929-1100.

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\$1450 Marina/Cow Hollow 1 BR. W/D, Saturday 6/2/01... (#50039) Free preview with photos at **www.renttech.com** — We have over 2300 vacancies in San Francisco (32% more than ANY other SF service!) — RENT TECH 863-7368. Fee/Guarantee.

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\$1500 DUBOCE TRIANGLE. Studio, View of the city lights, garden and deck, laundry in the building! 1000's available. **www.metrorent.com (415) 563-7368.**

\$1700 Pacific Heights. 1 Bedroom, fireplace, pet ok. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net**. Credit reports available. Landlords, your rentals free! (415) 929-1100.

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\$2100 PACIFIC HEIGHTS 2 BR 1.S.BA...Garage, W/D, (#S0024) Free preview with photos at **www.renttech.com** — We have over 2300 vacancies in San Francisco (32% more than ANY other SF service!) — RENT TECH 863-7368. Fee/Guarantee.

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\$850 Albany Studio on Taft with view, quick to Berkeley and SF. eHousing #B93523872. Visit eHousing to choose from over 1000 places. eHousing 510-549-2000 Fee/Guarantee www.eHousing.com

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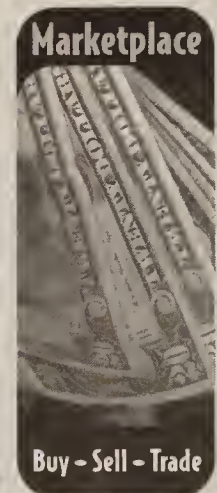


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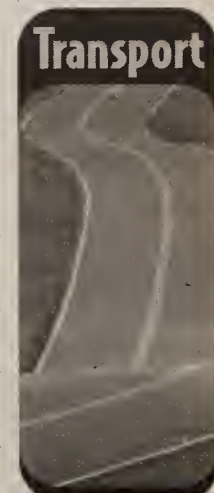
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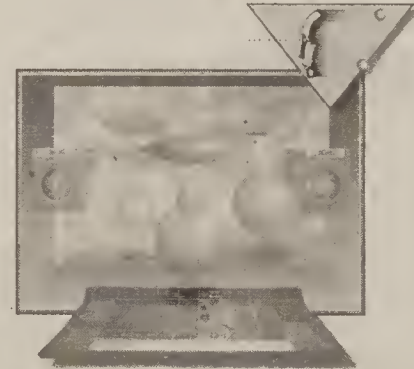
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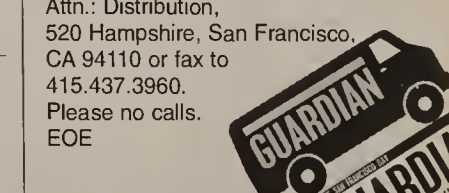
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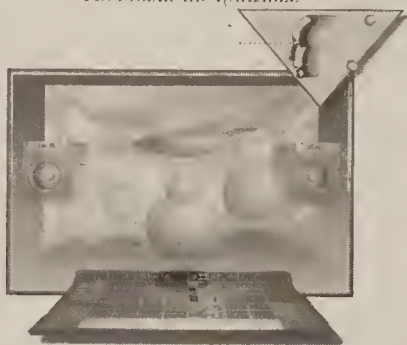
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